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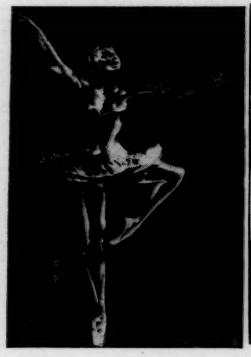

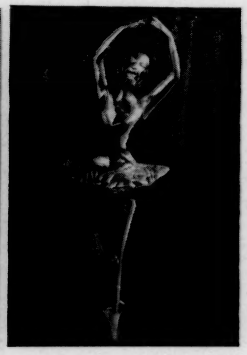

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a Christmas Message

It is the half way mark in the 20th century and it is now 20 centuries since the principles and philosophy given to the world by Jesus Christ have been known to men. For all the good it has done them, they might, in this Atomic Age, be right back in the dismal, primeval swamps from which they originally came.

The dominating factors in today's world of shadows are greed, lust for power and nationalist hatred. The history of man is a history of brutality. By brutality empires have risen and fallen. The fact that brutality has never proven anything, arises today to confront an unseeing world which still learns no lesson whatever. What about the lesson of Christianity? How about the practice of the Golden Rule?

I am talking about and to the men in those high places who most need to learn this Christmas season and every season the lesson that ***those who live by the sword shall perish by the sword.*** *Yes, you men in high places, think of that. You are not immortal. You are not going to take this world's gold and power with you.*

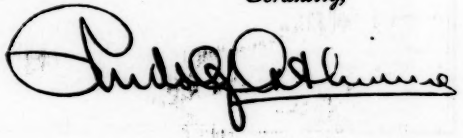
It is the season of ***Peace on Earth.*** *It is the time of* ***Good Will to Man.*** *Why should this be a season? Why* ***should*** *it be limited to Christmas day?*

Those of us who bear the great burden of responsibility for education of the young and the responsibility of the dissemination of the printed word and the great power it has, must feel and think deeply this Christmastide, more so than ever before in our lives. We must use the force of the printed word to prod, point, disturb, press above all to educate and to build good character in our young.

In this spirit, therefore, I raise my voice in somewhat melancholy accents in the hope that these words will go where they can weigh and move the spirit of those in high places who hold our destinies in their uncertain hands.

I take this opportunity to send greetings to our many readers from myself and from the staff of Dance Magazine.

Cordially,



Dance MAGAZINE

VOLUME XXIII NUMBER 12

DECEMBER, 1949

The LARGEST, most WIDELY READ Dance Publication in the WORLD

IN THIS ISSUE:

Reviewers' Stand		8
CALENDAR OF DANCE EVENTS		9
Via the Grapevine		10
Just People and Places		12
Into the Theatre with the Dancing Child	Virginia Tanner	14
Sadler's Wells — the New York City season	Doris Hering	18
The Winter Fairy — a dance for Christmas	George Chaffee	20
Partytime on 56th Street!		22
Devi Dja — Javanese Dancing Goddess	Beatrice de Baltasar	23
Season of New York City Dance Theatre		24
Pas de Deux — The Art of Partnering	Anton Dolin	26
Incomplete Book of Ballets	Leon Levonian	28
Flexing for Ballet	Eileen O'Connor	30

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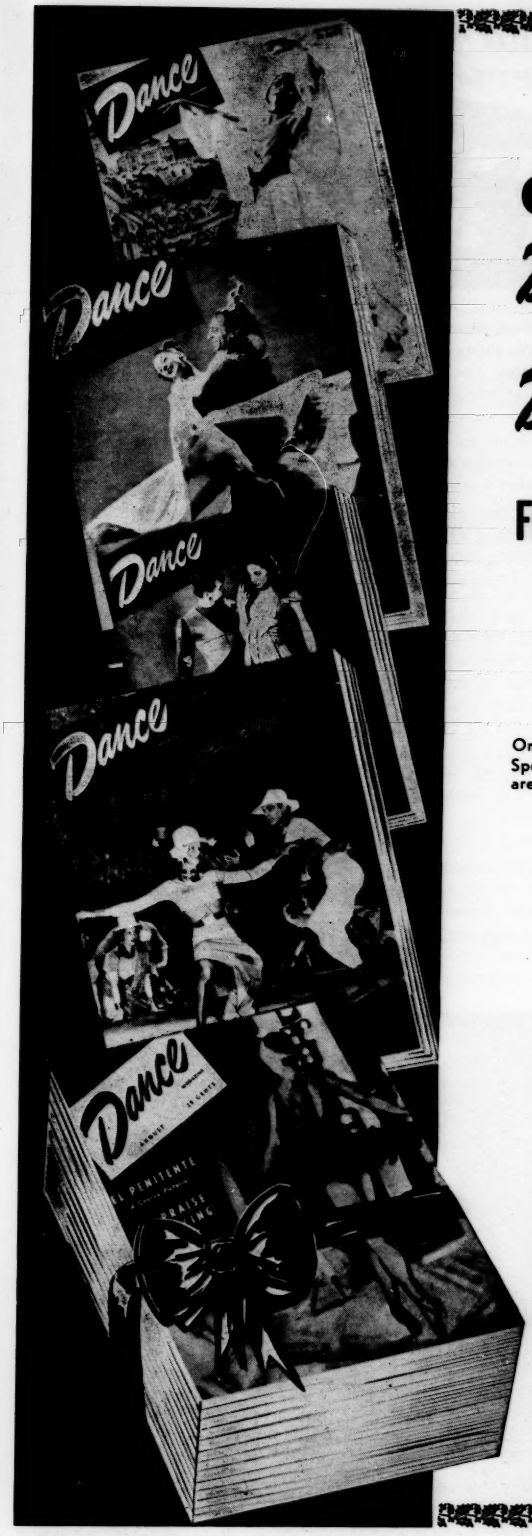

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Reviewers' Stand

IN order to lure people away from the obvious attractions of full-scale ballet, the smaller medium of concert ballet must offer them definite bait. This may be in the form of very superior dancing, or better still, adventuresome choreography and staging.

Last season, the professional elan of dancers like **Jerome Robbins, Janet Reed, Tanaquil Le Clercq, Francisco Moncion, Beatrice Tompkins,** and **Maria Tallchief** added lustre to **Todd Bolender's** Concert Ballet program and helped to justify its existence. (See review in April 1949 issue of DANCE).

But this season's repetition of the same program on October 16 and 31 at the 92nd Street "Y" did not sport so distinguished a roster of dancers. And so the results were often quite pallid.

Mr. Bolender's pleasant little SERAGLIO requires impeccable classic style plus a bit of piquancy. Only **Beatrice Tompkins** captured the mood. **Yvonne Mounsey, Barbara Walczak, Yvonne Patterson,** and **Lillian Lanese** were fettered by technical insecurity.

Walter E. Owen

Coming to the New York City Center in December is the New York City Ballet Company. Among the leading dancers is, above: TANAQUIL LeCLERCQ — and at right: a scene from the Jerome Robbins ballet, THE GUESTS, with Maria Tallchief and Nicolas Magallanes (backs to audience).

COMMEDIA BALLETICA was more expansive thanks to **Dorothy Etheridge's** bubbling charm and **Zachary Solov's** engaging manliness.

Mr. Bolender's dramatic ballet, THE IMAGE IN THE HEART, has been considerably altered since its first performance. While the narrative line is now stronger and clearer, the ballet lacks the feverish urgency that gave it impact last year. The effect was distorted, too, by John Colman's erratic interpretation of his own score (a high spot of last year's program).

The role of the Image has been expanded, presumably to give latitude to Nana Gollner, who performed it with poetic simplicity.

Communicative dancing is synthesized from three sources — emotional, intellectual, and physical. **Jean Erdman's** dance-art usually emphasizes the intellectual and the physical to the detriment of the emotional. Yet her concerts are curiously satisfying and leave one with a feeling of having undergone an eminently civilizing experience.

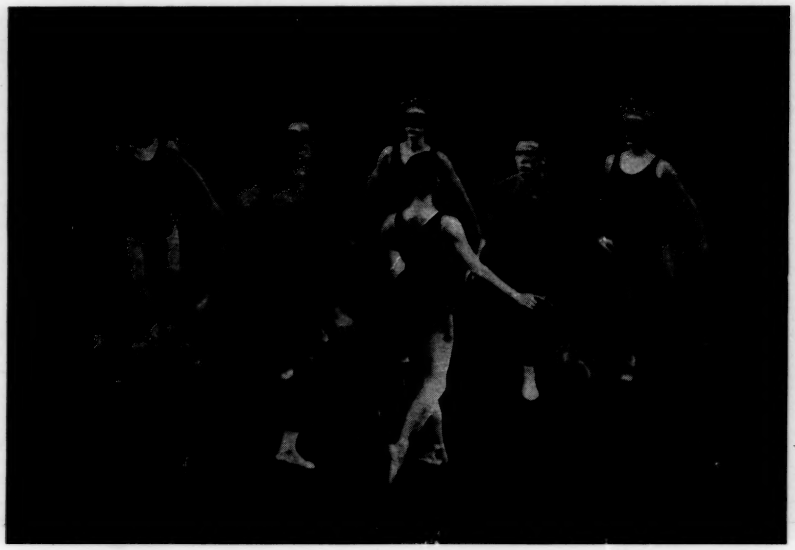
Her October 22 program on the Students' Dance Recitals Series at the Central High School of Needle Trades consisted of material presented during the past few seasons (all of which has been reviewed in these columns).

The climax of the evening was achieved in her group work, THE PERILOUS CHAPEL, a rich movement adventure that symbolizes the journeys into untried lands made by all pioneers, all innovators, all true artists. The work glimmers and trembles like reflections in water and proves to be a lovely and mature flowering of Miss Erdman's smaller experiments into kinesthetic-impressionism.

Miss Erdman was assisted by **Ricki Fields, Elizabeth Sherbon, Tao Strong, Anneliese Widman, Jacqualine Hairston,** and **Donald McKayle.** David Tudor accompanied.

Oh, we young people! How foolish we are! And how blind! We search frantically for Significant Movement. We try

(continued on page 42)



Calendar of Dance Events December 1949

(in New York City)

DECEMBER 2	8:15 p.m.	**TAIK WON CHO**	Cooper Union (Great Hall)
4	8:30 p.m.	**IVA KITCHELL**	Carnegie Hall
8	8:30 p.m.	**CLAUDE MARCHANT** and Company in "Tropical Rhythms"	American Museum of Natural History
9	8:15 p.m.	**SOEKORO and ALEX PAS**	Cooper Union (Great Hall)
11	3:00 p.m.	**BENNINGTON COLLEGE** and **SARAH LAWRENCE COLLEGE** dance groups	92nd Street YMHA
11	8:30 p.m.	**CHAJA GOLDSTEIN** in European and Near Eastern Dances	92nd Street YMHA
13		**TALLEY BEATTY** and Company	Brooklyn Academy of Music
16	8:15 p.m.	Lecture-Demonstration by **Michael Herman** and the **Folk Dance Workshop** in European folk dances	Cooper Union (Great Hall)
17	8:40 p.m.	**CHOREOGRAPHERS WORKSHOP** presents the **Ruth Sorel Montreal Ballet** and the **Volkoff Toronto Ballet**	92nd Street YMHA
opening 27		(for a 3 week season) **UDAY SHAN KAR** and Company	48th Street Theatre
29	8:30 p.m.	**SOEKORO, Devi Wani** and Indonesian troupe	American Museum of Natural History

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4	Buffalo, N. Y.	13-14	Springfield, Mass.
5-10	Boston, Mass.	15-16	Hartford, Conn.
11	New Haven, Conn.		

December 26 — January 8, 1950 Chicago, Illinois

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December 1	San Bernardino, Cal.	December 16	El Paso, Texas
2-10	Los Angeles, Calif.	19	San Antonio, Texas
11	San Diego, Cal.	20	Austin, Texas
12	Pasadena, Cal.	21	Fort Worth, Texas
14	Phoenix, Ariz.	22	Shreveport, La.
15	Tucson, Arizona	23-31	Houston, Texas

1st season of NEW YORK CITY DANCE THEATRE — December :

14 — Folksay, Shakers, La Malinche, Fables For Our Times (and soloist **V. Bettis**)
15 — Invention, Lament for Ignacio Sanchez Mejias, Moor's Pavanne, Story of Mankind
16 — Folksay, Fables, Festival, Daddy Was a Fireman (and soloist **Katherine Litz**)
17 — Lonely Ones, Moor's Pavanne, Champion (and solo by **Valerie Bettis**)
18 — (mat.) Atavisms, Fables, Shakers, Flickers (and solos by **Iris Mabry**)
18 — (eve.) Invention, Ozark Suite, La Malinche, Lonely Ones (and **Merce Cunningham**)
21 — Folksay, Song of Solomon, Moor's Pavanne, Ozark Suite (and soloist **Eve Gentry**)
22 — Daddy Was a Fireman, Song of Solomon, Shakers, Flickers (and soloist **Peter Hamilton**)
23 — La Malinche, Day on Earth, Lament, Story of Mankind (and soloist **Nina Fonaroff**)
24 — Invention, Ozark Suite, Moor's Pavanne, Festival, Flickers (and **Valerie Bettis**)

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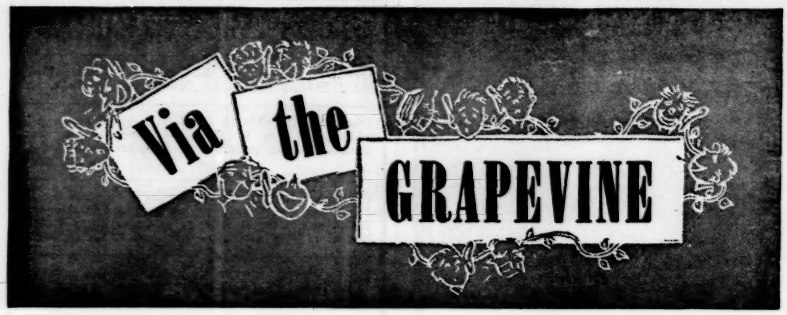

COLD comfort for those who failed to see Sadler's Wells this trip: they will be coming back, it is hoped (and predicted) the Fall of 1950.

•

Milorad Miskovitch, Yugoslavian dancer who appeared here with **Ballet de Paris,** has had to return to Paris because of sudden illness. He was replaced by English dancer, **Henry Danton,** formerly a soloist with Sadler's Wells. Ballets de Paris has had a change of program during November. LES RENDEZVOUS was shelved and replaced by PAS D'ACTION. The company continues indefinitely at the Winter Garden (What's the matter with ballet business? It's great, that's what the matter is), and a new ballet is being given its American premiere in December, to wit, Roland Petit's LES DEMOISELLES DE LA NUIT, based on a poem by Jean Anouilh. It concerns the adventures of a young man who wanders into an enchanted place inhabited solely by cat women—with the inevitable fantasy pattern of the reclamation from cathood to womanhood of the principal female dancer. These roles will be danced by **Colette Marchand** and **Roland Petit.**

•

Before **Ruth St. Denis** returns to her California home in December, she will have set a lot of wheels in motion behind her in New York. Miss St. Denis and a great array of Denishawn names are behind a new project to film contemporary dance, to capture the passing spirit of the times and provide an inheritance for the dancers of the world to come.

The project is underwritten by such great contemporaries as **Martha Graham, Doris Humphrey, Ted Shawn** and **Charles Weidman.** A party given on November 20 at the **Anton Dolin** apartment in New York initiated what is to become a drive to secure funds for the realization of this ideal, the recording of the American dance — and to give it impetus, Miss Ruth, who nowdays is being called simply the Mother of Us All, has donated films made of herself in her own dances. And what could be a more suitable or representational inauguration? It is hoped that this movement will insure the preservation of future great American works, which like so many in the recent past, may live a glorious moment and then ingloriously disappear for lack of conditions for performance or for lack of a permanent record like films.

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When the current season of Grand Ballet de Monte Carlo is over in Paris, **Andre Eglevsky,** his wife Leda and their three sons will fly home for the Christmas holidays.

The company is expected to tour Germany and Austria in February.

•

Col. de Basil announces his intention of resuming rehearsal for European performances of the Original Ballet Russe in January.

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Choreographer turns playwright: **Charles Weidman** has authored a play called "Dream House" which is offered nightly at the Studio Theatre.

•

The Venezuelan composer **Maria Luisa Escobar** has come to New York with a score for a ballet, on rather original, ethnic themes based on Venezuelan legend. The ballet will fall to the deft hand of **La Meri,** and will be sponsored by the Choreographers Workshop for a February performance.

•

It is feared that the **Canadian Ballet Festival of 1950** may not come off after all, for lack of agreement on method or principle among the leading figures in the Canadian field. Perhaps a manifestation like a national ballet festival **is** to be regarded as a miracle, after all. The 1949 festival was the second one for Canada and took place in Toronto in March. No such formidable task has ever been essayed in the United States.

•

A legion of the friends of veteran dancer **Bill Robinson** were keeping their fingers crossed and muttering a prayer for him; at time of going to press he was still at the Harkness Pavilion and on the critical list.

•

Milada Newill made her first appearance anywhere on November 2, 1949 at Hawthorne, California, the first child of

Jay Florian Mitchell

Claude Marchant (center, back) and his company appear on the series "Around the World with Song and Dance" at the American Museum of Natural History on December 8 in a program entitled TROPICAL RHYTHMS.

LA GASPESIENNE, a ballet on French-Canadian folkloric themes by Ruth Sorel of Montreal will be one of those programmed for the appearance of the Sorel company at the 92nd Street YMHA in December under sponsorship of the Choreographers Workshop. Dancers seen here are Carmencita Gallagher and Joan Stirling.

ballerina **Milada Mladova** and James Newill.

•

Isadora's brother, one of the only two remnants of the family, 75 year old **Raymond Duncan,** white toga clad and with shoulder length bob, arrived in New York November 3 for a visit. The other living Duncan is Augustin, who lives in Astoria, N. Y. Raymond is here to present a poem-play of his own called "Wobbly Pop" and incidentally to cure a "wobbly world" — and why not? Raymond's 75th birthday party was held in the only place large enough to hold his admirers — the Town Hall.

•

Valerie Bettis made her mark as a choreographer for TV on the Paul Whiteman Revue over ABC-TV, a show which opened

3 *Lions Pub. Co.*

Mr. Wang and Norman Kaiser, a pupil in the Ballet Arts school cross paths somewhere in the classroom. Mr. Wang, a Siamese, knows enough about ballet to land in a plie after a jump, a fact some non-Siamese could do with learning.

November 6 and is scheduled to run at least a year. Miss Bettis appeared on the November 13th program in a dance called "Dirty Gertie". Her appearance as soloist will be infrequent, but she will compose dances weekly for an ensemble which includes **Dorothy Etheridge, Ina Kunland, Doris Goodwin, J. C. McCord, Jim Baron** and **Paul Lyday.**

•

Uday Shan Kar returns to America for his first concert appearances since 1938. His wife **Amala** and company of fifteen dancers and musicians accompany him. Among the dancers are the Misses **Dipti, Priti, Smriti** and **Gita** and **Mahabir Singh,** who will be remembered for his drum dance in the film KALPANA. The company opens on the 27th December in New York for a 3-week season.

•

A preview of her repertory and a party in her honour were held for **Elena Imaz** at the **Igor Schwezoff** studio on the eve of her annual national tour, November 13.

•

Dance critics of the New York Times, **John Martin,** and of the New York Herald Tribune, **Walter Terry,** will both be heard in lectures at the Great Hall of Cooper Union on Astor Place in January. Mr. Terry will speak on "Ethnic Dance — Mirror of World Heritage" on January 6. Mr. Martin will speak on "Modern Dance in the United States" on January 13.

•

Another Nijinsky play will be unveiled soon, this one with two ballets by **Jacques Cartier,** who is also the playwright. The play will be given its world premiere in Los Angeles in March, 1950. Mr. Cartier will choreograph two ballets for the play, one revolving around the 1913 Buenos Aires episode in Nijinsky's life, the other taking place in Monte Carlo in 1917.

So the Nijinsky legend perpetuates itself. There was some feeling in London on the occasion of the recent Nijinsky galas, at which dancers such as Chauvire and Toumanova appeared, that the legend was almost worn out from abuse. Out of the high pressure benefits for Nijinsky given in London, the invalid dancer received the receipts from the first night only. Presumably participating dancers received the rest. It is certainly to be hoped so.

•

What was in effect a **Pavley-Oukrainsky** company reunion took place in Leonia, N. J. on November 20 at the home of conductor Adolf Schmid. Mr. Schmid once conducted for the Pavley-Oukrainsky Ballet, and at one time for Pavlova.

The celebrants included **Lisan Kay, Constantine Kobeleff, Lydia Arlova, Paul Batchelor, Angela Campana, Edward Caton, Julia Compton, Nellie Egerman, Vera Elisius, Margrete Herrlein, Iva Kitchell, Rosalyn Krokover** and **Eudoxia Mironova.**

Mr. Oukrainsky, who has a school in Los Angeles, could not attend in person, but sent his best wishes. Andreas Pavley passed away some years ago.

•

Lord Mayors of both Canadian cities of Montreal and Toronto are expected in New York on the occasion of the appearance of Boris Volkoff's Toronto Ballet and Ruth Sorel's Montreal Ballet, which make their debuts in New York on December 17 at the 92nd Street YMHA, under the banner of Choreographers Workshop.

•

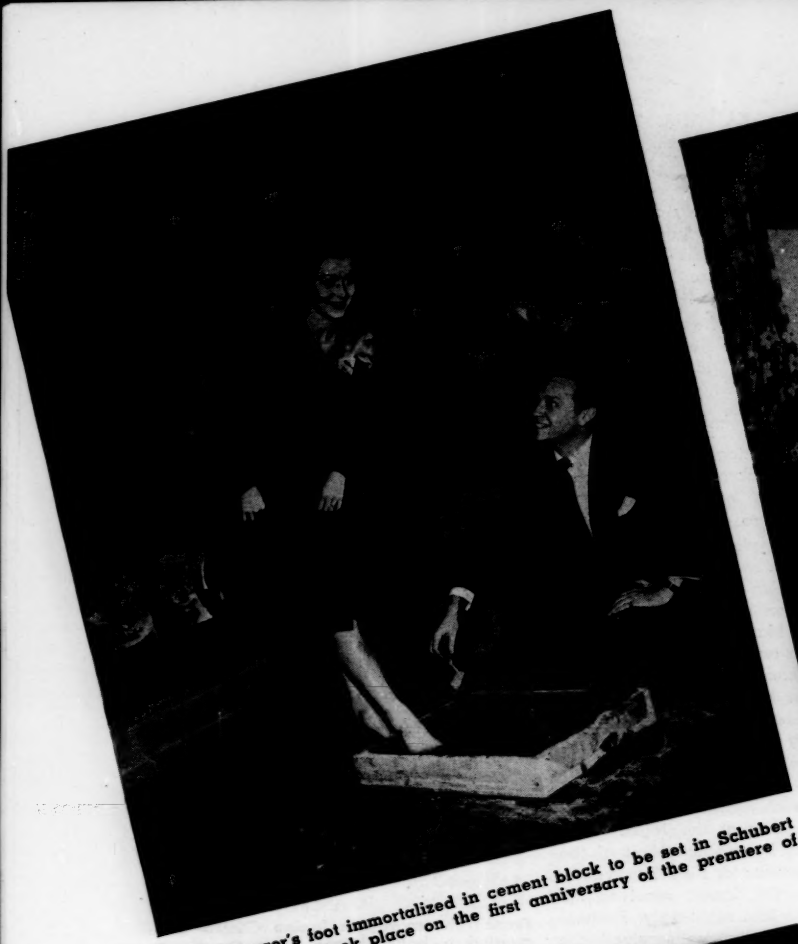
Dancers and teachers who are visting

(*Continued on page* 48)

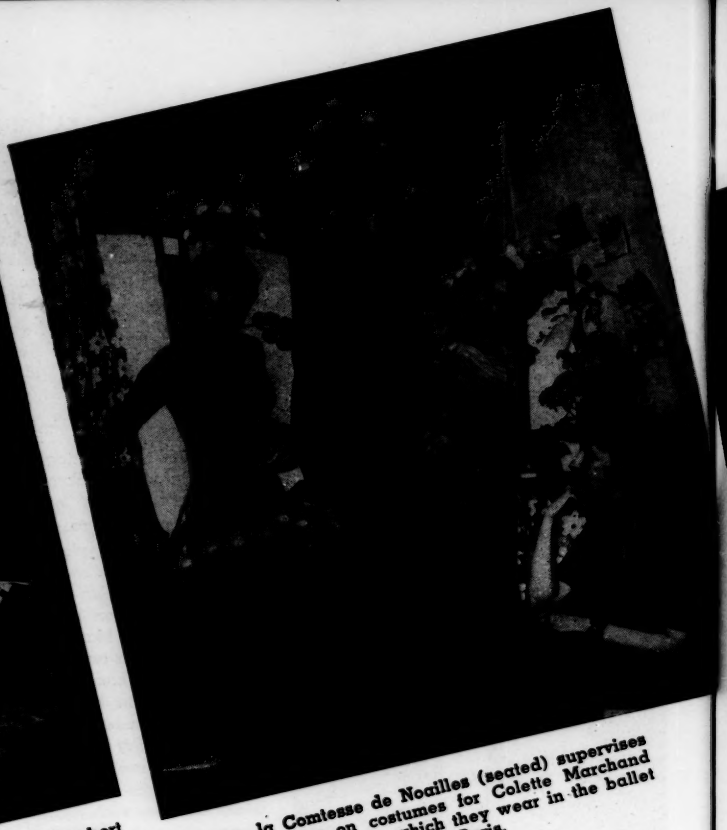
UDAY SHAN-KAR returns to the concert stage after an absence of more than a decade. His New York appearances take place in December (see calendar for date and theatre). He is seen here with wife and partner, Amala.

French choreographer Janine Charrat has created a ballet based upon the Faust and Mephisto legend titled ABRAXAS for the Berlin State Opera, which was premiered last month in Berlin with Charrat, herself, as the Mephisto. This may be the first time in theatrical history that Mephisto has been done as, and by a woman. In this photo (from l. to r.) are Gabor Orban as Faust, Margo Ufer as Marguerite and Janine Charrat as Mephistopheles.

S. Enkelmann

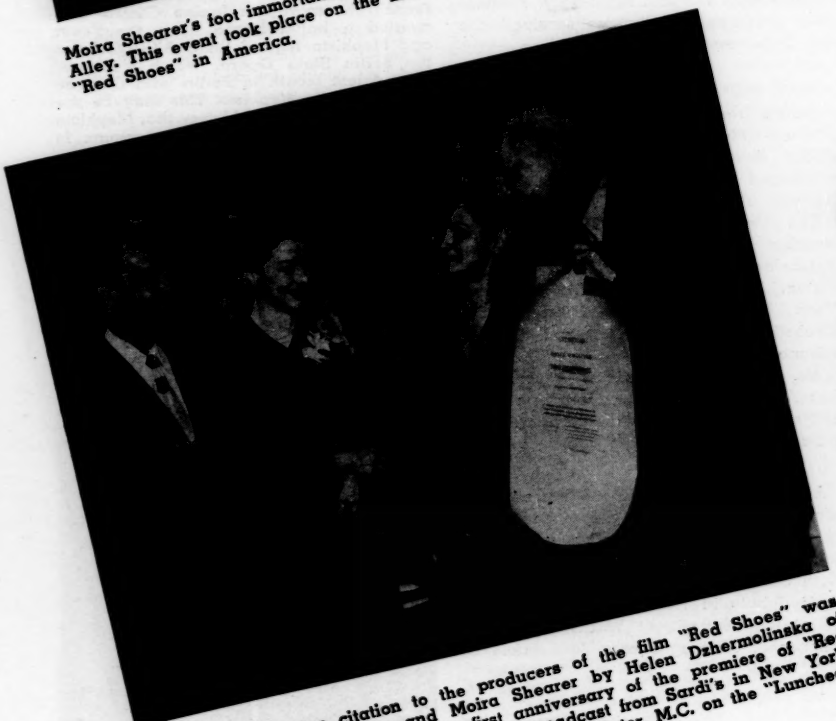


Moira Shearer's foot immortalized in cement block to be set in Schubert Alley. This event took place on the first anniversary of the premiere of "Red Shoes" in America.



Madame, la Comtesse de Noailles (seated) supervises finishing touches on costumes for Colette Marchand and Milorad Miskovitch, which they wear in the ballet LE COMBAT in the Ballets de Paris.

JUST PEOPLE and PLACES



A DANCE Magazine citation to the producers of the film "Red Shoes" was given to Robert Helpmann and Moira Shearer by Helen Dzhermolinska of Dance Magazine on October 24th, first anniversary of the premiere of "Red Shoes" in America, on the occasion of a broadcast from Sardi's in New York. The man holding up the engraved citation is Bill Slater, M.C. on the "Luncheon at Sardi's" weekly broadcast over MBC.

Two famous Carmens meet in the dressing room of French ballerina Renee Jeanmaire (left) at the Winter Garden. On the right is Gladys Swarthout, famous mezzo soprano who has created a contemporary Carmen in opera which has won her a certain immortality.

photo by Leo Friedman

Festive participants in the gala opening of Dominique France, the nomme de commerce of ballet dancer Slava Toumine, who is now a Park Avenue merchant selling de luxe men's ties. From left to right Nesta Toumine, Harold Lang, Nancy Walker, Maria Tallchief, Slava Toumine, George Balanchine, Tatiana Chamie.

photo by Walter E. Owen

A ballerina's baby makes his bow. She is Olga Suarez, also known as Toni Sari, and she has danced with the American Ballet, in musicals "Song of Norway" and "Music in My Heart" and others. The young man is Bruce Victor Bergstrom.

Into the THEA

GOOD NIGHT FOR CHILDREN

exterior action shots of GOOD NIGHT FOR CHILDREN by JOERN GERDTS, Salt Lake City

RE

DANCING CHILD

with the

Virginia Tanner of the McCune School of Music and Art, Salt Lake City, Utah, recounts some experiences with an experiment in CHILDREN'S DANCE THEATRE

by Virginia Tanner

To the child, dance is an everyday play; the things they dance about are from the experiences of their own world, and a child's world is an enchanting place where everything is possible.

There is a new and exciting world being created for a group of unusually sensitive children in Salt Lake City, where they are given the opportunity of being a real part of the theater. Here they can contribute to and enhance the drama by allowing the children to do the child's dance parts in plays rather than using adults pretending to be children.

Dr. C. Lowell Lees, director of the University of Utah, Theater Department, is a man of great creative energy, and he is bringing to Utah a tremendous new awakening in the realm of theater. It is not only in his choice of plays, but in his directing of them that he brings this new impetus to us. One of the first plays he did called for special choreography in Shakespeare's MIDSUMMER NIGHT'S DREAM. The children danced Oberon and Titania's court and gave the audience a feeling of fantasy only a child can give.

Ibsen's PEER GYNT and LADY IN THE DARK by Kurt Weil were two other dramas wherein the participation of the creative child dancer was superbly right.

The children soaked in the life of the theater, learning exits, entrances, the use of stage props, dancing on levels as high as fifteen feet, jumping off ramps and platforms and taking light cues as a matter of course.

★

BECAUSE of these experiences I felt the need for a CHILDREN'S DANCE THEATER and three seasons ago when we did THE DREAM, I discovered that these little ones had rich appeal and could contribute to dance as an art form, and in turn *stimulate a greater interest in dance in the community, if properly seen and directed.*

Thousands in our town and area have been won over by their charm, their exuberance, and their sincere delight in the dance during their participation with the theater of the University of Utah.

We now *have* a CHILDREN'S DANCE THEATER in Salt Lake City and this past season, on May 2, 1949, we gave a full concert in tribute to Doris Humphrey, the internationally known choreographer. To have this great artist take ten days out of a busy season in New York to come to Salt Lake City to see our children's work is a great honour to us. She is one of our leaders who believes that the child can really contribute to dance as an art form, *if* properly guided and inspired.

interior action shots of GOOD NIGHT FOR CHILDREN by Hal Rummel, Salt Lake City

We had one week with Miss Humphrey, during which time she was guest of honour at the concert, spoke to the audience, talked to parents at informal gatherings, watched classes and lectured to other dance teachers and professionals in Utah. In short, her week with us will long be remembered by all those who were privileged to meet her.

The children danced about beautiful and simple things contained in their own worlds, taking ideas from both the real and the fantastic. Our opening was a delight to many, for all forty youngsters were costumed in a beautiful, but simple, basic tunic and they executed formal technic. They loved the discovery that clean technic can be such a joy and within the realm of child's mind and body.

Vilate Raile, authoress of the children's book of poems, SO THERE, wrote many of the poems we danced. Her poetry is so inviting and even the youngest children found they were capable of expressing in dance such ideas as:

"Oh, it's wonderful to be alive,
To see, to feel, to smell
Why the happiness inside of me
Is more than I can tell.

What if the Spring should fall
What if the Fall should spring
I didn't say it would did I?
But it would be a funny thing.

When the sheep says, "Baa"
And the cow says, "Moo"
Do you think that they think
It's How Do You Do?"

★

(continued on following page)

MY MOTHER IS THE MOST BEAUTIFUL WOMAN IN THE WORLD

LAST Fall the eminent composer, Ernest Bloch, visited Salt Lake City and, because our pianist and composer, Marcell Tyrrel, is a pupil of his, he came to see the work we were doing. He said:

"It was an enchantment. What a marvelous preparation for life and for art. These children were so healthy in body and mind. There was such an astonishing correlation between gesture and accent of the music. I never saw such perfect synchronization."

Mr. Bloch has written ten pieces called ENFANTINES. Because the children had the opportunity to meet him and sense his great human warmth, his music took on a new meaning — and the children responded with great enthusiasm.

NIRVANA, another composition of his, inspired a very sensitive child, Lola Huth, aged 13, to do a dance called "Twas a Lonely Time." Few children have known the depth of feeling that this dance portrays and because Lola does, her dance came into being. Many of her themes had to be composed away from my direction, for her family had to send her by plane from Idaho in order for her to continue the style of dance that she loves, this being possible only on weekends.

THREE PERSONALITIES, danced by Janet Lish, Dianne Driggs and Carolyn Okada, to Poulenc's PERPE-

SISTERS
Dianne and Linda Whitaker

TWAS A LONELY TIME

Lola Huth, age 13

Carolyn Okada, age 14.

TUAL MOTION, projected the characteristic natural to these teen-agers.

MY MOTHER IS THE MOST BEAUTIFUL WOMAN IN THE WORLD, adapted from the folk tale of that title by Becky Rehyer, is rich in ideas for a children's dance play. Marcell Tyrrel composed the score for us. It is warm and sensitive. She has contributed so much to the children's work. Its basic theme is:

"We love people, not because they are beautiful, but because they seem beautiful to us because we love them."

THE LAND OF MAKE BELIEVE furnished impetus for another section — and our concert concluded with GOOD NIGHT FOR CHILDREN, adapted from the book by Margaret Wise Brown.

This one and a half hour program left everyone wanting more, yet gave the audience a lift and a sense of having spent a most inspiring evening. The children went home with that same feeling of satisfaction and were tucked in bed by wise parents, aware that their little ones had had a part in making long strides towards progress of dance in Salt Lake City.

The three local newspapers gave publicity that is seldom seen here. Within the last few months four full pages of stores and photos have been published by them. One, which was in the form of interviews with the children, carried such gems as:

"I like to dance because it makes my toes feel like dancing and my heart sing." (Roselyn Pierson, age 8).

"I love to dance because it makes my mind and body strong and I am able to express my soul." (Dianne Davis, age 10, and Ann Smith, age 10).

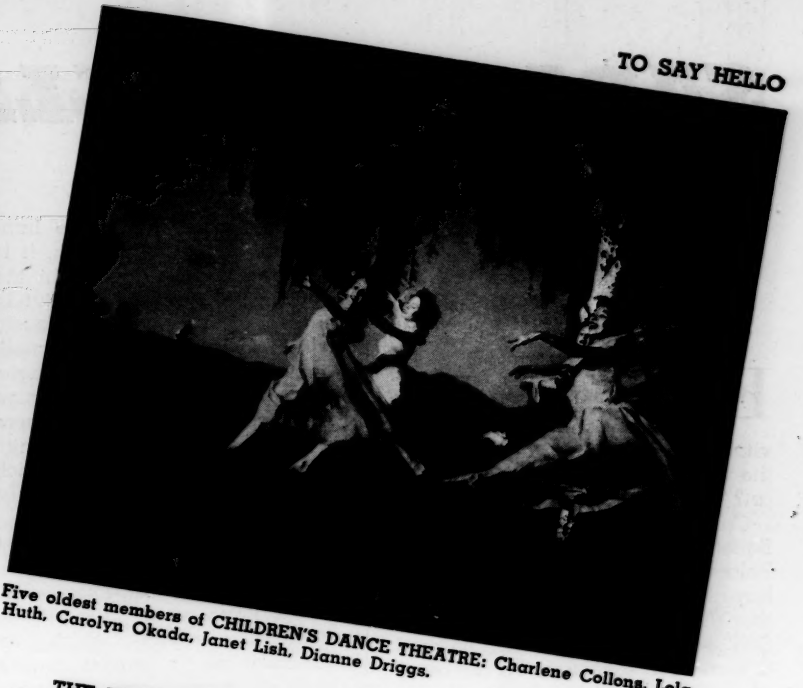
"Everything we dance has a reason and a meaning and besides we have such a wonderful time." (Pharlene Collons, age 12).

★

COSTUMING the children's dances seemed again a simple thing, for in so many instances, they are done

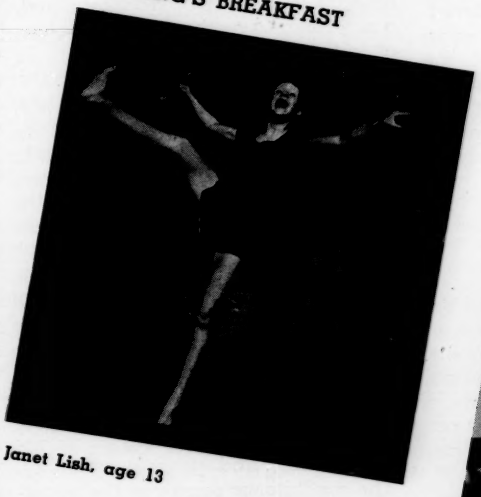
(*continued on page* 39)

TO SAY HELLO



Five oldest members of CHILDREN'S DANCE THEATRE: Charlene Collons, Lola Huth, Carolyn Okada, Janet Lish, Dianne Driggs.

THE KING'S BREAKFAST



Janet Lish, age 13

RAIN

Laurel Brown, age 10

all photographs on these two pages by JOERN GERDTS

SADLER'S WELLS: an estim

by

Doris Hering

EACH time a foreign company comes to our shores, the American dance world asks the inevitable question, "What effect will the visitor have upon our own dance art?"

Companies like the Paris Opera Ballet, the Ram Gopal Troupe, and Roland Petit's Les Ballets de Paris have done little more than make us thankful for what we have. But the Sadler's Wells Ballet, which finished a four-week season on November 6 at the Metropolitan Opera House, leaves us a legacy to be pondered.

The legacy is more ideological than artistic. It has to do with the advantages of government subsidy for ballet.

Despite its specialized development in America, ballet is still essentially the art of the nobles who launched it more than three hundred years ago. And as such, it is designed principally to delight the eye and stir the sentiments. But in order to do so, it must be generously proportioned and lavishly adorned.

It must fill the theatre with magic. And every element of the production must be part of this magic. There must be no fatigue, no make-shift, no compromise. The audience which has come to be transported must never be betrayed by practicality.

Sadler's Wells works magnificently within this tradition. It has a company of some fifty-six dancers, all of whom have what critic Arnold Haskell calls "school", which "includes discipline . . . implies quality, a lack of improvisation however brilliant, a feeling of tradition, and a non-reliance on the drawing power of individuals."

This consistency of style comes, of course, from the fact that the Sadler's Wells Company has its own school, which trains the dancers from childhood.

And because they are decently paid, decently cared for, and given adequate opportunities at important roles, the Sadler's Wells dancers don't flirt with the audience or push themselves beyond their capacities. As members of the corps de ballet they behave modestly. And in solo roles they defer to the demands of the choreographer.

The result is a feeling of relaxation, ease, and general affability. The spectator is secure in the knowledge that spurts of hard brilliance or exuberance will not pop up in un-planned-for places.

It's also reassuring to encounter a ballet orchestra of perhaps fifty members — all carefully rehearsed — and under the direction of first rate conductors (Robert Irving and Constant Lambert), of whom the latter is also an artistic director of the company.

But government subsidy means more than just sufficient personnel, adequately and similarly trained. It allows for flights of fancy, too. It means that ballets like THE SLEEPING BEAUTY, CINDERELLA, and in some respects, SWAN LAKE, can be literally clothed in splendor.

We in America have been so conditioned to niggardly production budgets that we are unaware of how heart-warming this kind of display can be, especially when it is done with the unhurried innocence that characterizes the Sadler's Wells approach to fairy tales.

How can we describe for you the radiant goodness of the Lilac Fairy in SLEEPING BEAUTY as she was held aloft over the tiny baby's bed (with Tschaikovsky's score crashing triumphantly); or the lightning-and thunder entrance of the wicked fairy, Carabosse; or the churchlike feeling as the Lilac Fairy hovered back and forth raising layer upon layer of gauzy protection around the Sleeping Princess; or the enchanting butterfly-drawn boat that bore the Prince away to his mission of rescue?

And in CINDERELLA, how can we recreate for you the delicious sensation as the fairies of the four seasons emerged one by one from their own very special settings; and the two hilarious Stepsisters; and the angelic pas de deux for Cinderella and Prince Charming.

Perhaps we seem unduly nostalgic about the fantasy-world of childhood, but it is rare to find adults who can carry off this sort of thing with the complete un-selfconsciousness of Sadler's Wells.

SWAN LAKE and THE SLEEPING BEAUTY were specially revived from the Petipa-Ivanov originals by Nicolai Sergueef (or Sergeyev), who was a member of the original Marinsky entourage. And what a marvelous piece of choreography THE SLEEPING BEAUTY is! Structurally and spatially it is simple and symmetric. And the fairy variations in the prologue and Aurora's variations in the first act shine forth like jewels.

But fidelity to tradition can easily become stuffy. SWAN LAKE is fraught with long sequences of languid sign language that make one want to shout, "On with the dance!" But when the brilliantly con-

line drawing of Robert Helpmann as Satan in the ballet JOB.

charcoal drawings by MILEIN COSMAN

ate of the New York City season

October 9—November 6, 1949

trasting pas de deux of the second and third acts **do** come along, they almost succeed in making it worth sitting through all the rest.

Oliver Messel designed the luxurious sets and costumes for THE SLEEPING BEAUTY, and Leslie Hurry did the rather conventional ones for SWAN LAKE.

Jean-Denis Malcles's CINDERELLA trappings were surely sewn with threads of fairy silk — they're that dazzling! But then, all of CINDERELLA, from the Prokofieff music to the Ashton choreography, is turned out with a deft, light touch. Most of the action comes more within the realm of planned stage movement than choreography, yet the whole glides smoothly along and leaves one with the feeling of having seen people who know so well what they are doing that they can afford to look as though they are improvising.

If our own dance companies ever appeal to Congress for government subsidy, they may well present the Sadler's Wells fairy tales as potent evidence, but they had better leave most of the nine contemporary works outside on the doorstep.

These works, of which four are by Frederick Ashton, two by Robert Helpmann, and three by Ninette de Valois, are carefully organized theatre pieces, but they contribute little to the history or advancement of meaningful human movement.

Robert Helpmann is considered the innovator of the company. But he is pulling the wool over lots of eyes. His Reader's Digest abbreviation of HAMLET and his messianic MIRACLE IN THE GORBALS hid great callowness under endless dramatic, scenic, and mimetic effects.

HAMLET gave Mr. Helpmann the opportunity to suffer grandiosely, and MIRACLE gave him the opportunity to do so mousily. But the group movement, especially in the latter work, was a kind of watered-down Jooss that never gave his characters the opportunity to emerge and grow as human beings.

Both ballets had high pressure sets and music. HAMLET'S were by Leslie Hurry and Tschaikovsky. MIRACLE'S were by Edward Burra and Arthur Bliss.

It is interesting to note that, taken chronologically, Frederick Ashton's works show steady development. FACADE is the work of a young man trying his mettle at being funny. And it is remarkably successful, though unpredictable as a cloudy day. The ballet consists of a series of gently satiric dances based on the well known William Walton score and packaged in sunny, clean cut costumes and drop by John Armstrong.

The moments of genuine fun like the Jodelling Dance and the soft shoe routine foreshadow the mature satirist of A WEDDING BOUQUET.

APPARITIONS is a big pseudo-romantic bore about a poet who can't finish his poem. He has visions, dreams, a dream-within-a-dream, and commits suicide. Occasionally, however, as the poet's Cecil Beaton clad dreams progress, there appear moments of inventive group placement (for example the handsome ballroom scene and its subsequent pas de deux). And then Ashton seems to lose faith in his ability to weave interesting planimetric patterns. He allows his dancers to become bogged down in the kind of embarrassing pantomime that accompanies the death of the poet.

A WEDDING BOUQUET is a wonderfully zany satire. It reveals the people at a provincial wedding in an ever-so-sophisticated and civilized way and makes delightful use of a stream of Steiniana recited by Constant Lambert. But if only someone would present Mr. Ashton with a pair of scissors so that he could cut out the padded areas!

SYMPHONIC VARIATIONS presents Mr. Ashton at the height of his creative assurance. It is a simple abstraction for six white clad young people backed by Sophie Fedorovich's pure-looking modulated green drop traced with simple black lines.

line drawing of Alexander Grant as The Jester in the ballet CINDERELLA.

This ballet is the work of a man who knows the quality, nuance, and potentiality of pure classic movement. And he is unafraid to use it as such. Rather an unabashedly classical approach like this than the phoney modernity of Helpmann!

For some people there is emotion in mathematics. They will be moved by Ninette de Valois's CHECKMATE, a masterful choreographic chess game with Love and Death as motivators.

With a somewhat characteristic love for the theatrical potentialities of evil people, Miss de Valois has choreographed t r i u m p h upon triumph for the nasty Black Queen. Unfortunately, most of her Red adversaries are hardly suitable opposition for this enticing Amazon.

The sets by E. McKnight Kauffer and music by Arthur Bliss are a

(*continued on page* 40)

a dance for the Christmas season . . .

by

George Chaffee

CURTAINS part on the WINTER FAIRY, who comes in a slow stately walk, downstage center.

She reaches stage front on the 4th bar of an 8 bar introduction. Initial pose: right arm across chest, fingers resting at left shoulder. Weight on left foot, right toe pointed in back of left foot.

MEASURES

1 - 8

Step into arabesque á deux bras, in plié (flat). Piqué back on L in attitude, fondue. Piqué (on R) in 1st arabesque. Plie in same. Pas de bourrée changé back (dessous), finishing pas de bourrée in 4th pos. preparation for pirouette to right.

Pirouette en dehors to right, finishing in same 4th. Detournée to right and relevé into 4th arabesque on R and lift right arm over head.

9 - 16

Repeat the entire foregoing to the opposite side.

17 - 24

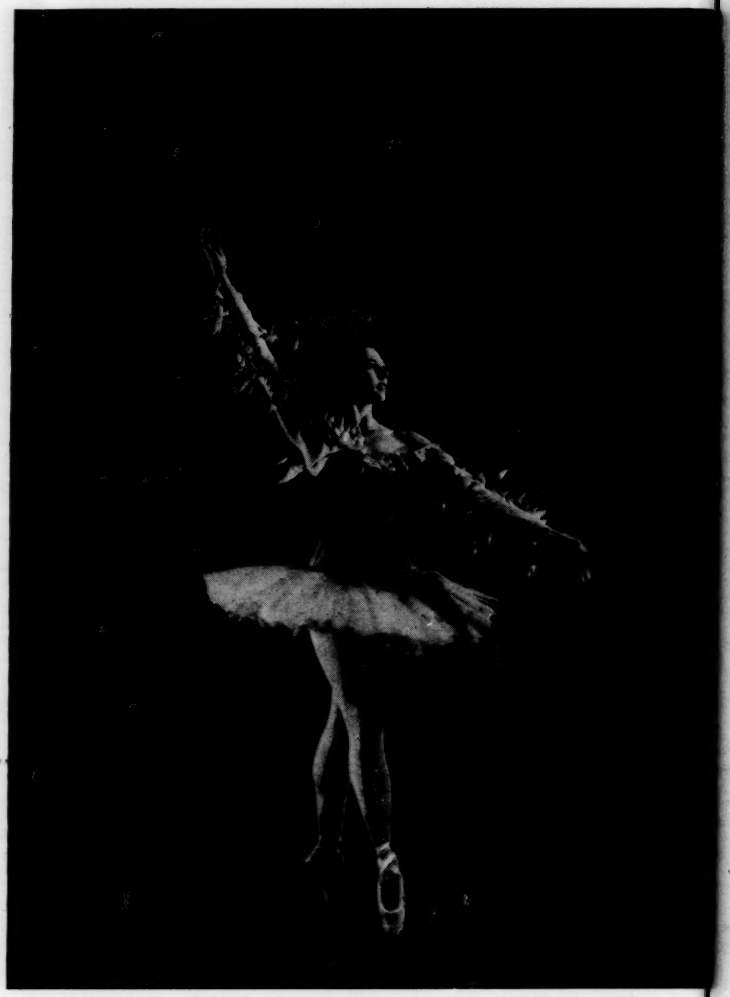
Step to R and cabriole in arabesque. Fall across on L into chassée — croissé into 3rd arabesque. Cabriole in 3rd arabesque. Finish in 3rd arabesque. Glissade diagonally to the back (toward R foot), closing L back in 5th pos. back to audience. Step forward on to R. (still facing upstage left).

25 - 38

Battement L into tour assemblée, finishing 5th L front. Passé R forward and soustenue en dedans.

(ILLUSTRATIONS HEREIN RECORD ONLY the foregoing portion of dance.)

Repeat measure 17-38 to opposite side. Run to right, circling to upstage L.

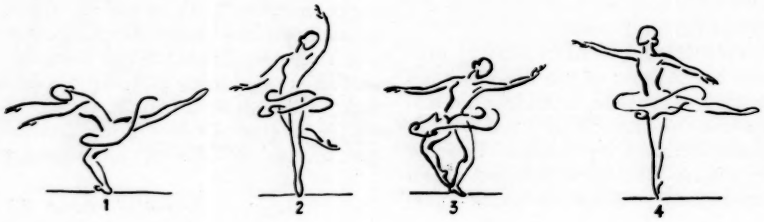


(Photograph by Roger Wood) **BERYL GREY**

This is the artist whose performance as the Fairy "Winter" in Cinderella inspired the dance of the same name created by George Chaffee, exclusively for DANCE MAGAZINE.

COSTUME SUGGESTION:

The bodice should be fitted, as suggested in the above photograph of the Winter Fairy. It is of deep purple velvet, and the tarleton skirts are of alternating layers of purple, scarlet, blue and grey. The long sleeves are ornamented with strips of chiffon or strips of tarleton, whatever is more feasible, to suggest the winter icicles.



Winter Fairy

inspired by the performance of Miss Beryl Grey of the Sadler's Wells Ballet as the Fairy "Winter" in CINDERELLA.

music: Air of the Doll, from the TALES OF HOFFMANN by Jacques Offenbach

39 - 47

Piqué to right on R, finish on L.

Traveling downstage right, execute the following turns:

Piqué to right on R, finish on R. Piqué to right on L, finish on R. Piqué to right on L, finish on L in preparation for and do two fouettes (outside). One fouette into attitude; pirouette to right (pull in), passé, and finish in preparation to repeat foregoing to same side.

48 - 56

Repeat foregoing (except for last pirouette). Instead of pirouette, piqué into arabesque on R.

57 - 65

Chassée diagonally back to left, fondue on L, developée right in ecarté. Step on R, faille to L. Grand jeté on R to right. Piqué on L in 1st arabesque. Chassée diagonally back, fondue on R, developpé en ecarté with L.

66 - 78

Pas de bourrée changé dessous (front) sur les pointes four times, each time en pointe. Still sur la pointe, with L foot front, bourrée in place, R foot in front, bourrée in place. Walk to left of stage, taking one bar of music for each step taken and piqué sur la pointe forward, taking 6 steps forward, starting with L. Soustenue backward outside to R and pose, sur la pointe, R arm high in 3rd pos.

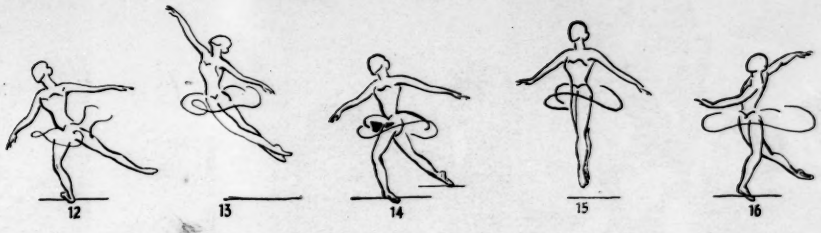
79 - 95

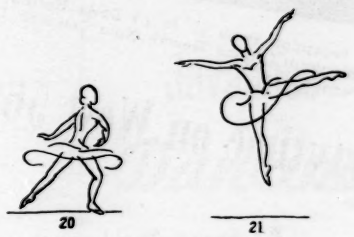
Step into R and cabriole in arabesque. Waltz inside to left turning to right. (Step on L, R, L.) Arabesque a deux bras, on R, chassé to left.

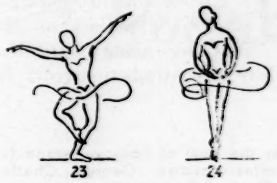
Sauté (hop) into arabesque a deux bras on L. Glissade tour jeté to right, soustenue en dehors, circling to right upstage, stage left. Two piqué turns, chainé. Piqué back on L. twice. Pas de bourrée changé coupe dessous, twice (L, R, L, R, L, R).

CONCLUSION:

Pas de bourrée coupe dessue en tournent (turning inside) five fouette turns en dehors. Pirouette in attitude and fall into a grand reverence, arms stretched back, lift head and extend arms to audience, hands crossed at wrists and head turned either to shoulder or bowed, depending on interpretation of the individual artist.

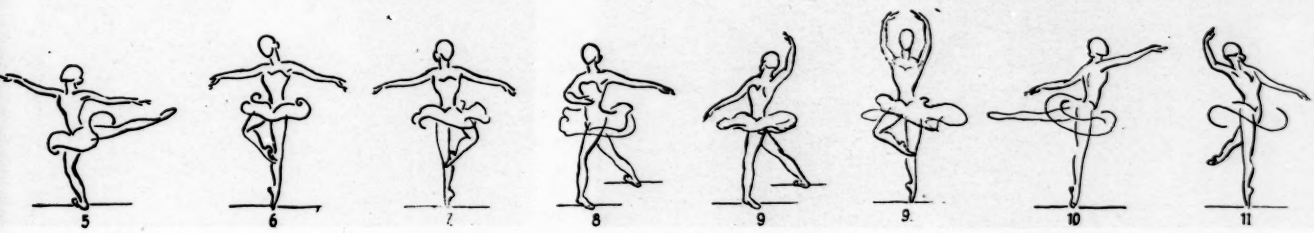






Illustrations by **George Chaffee**

These illustrations by the author are intended as a measure of style for the teacher, rather than as an accompaniment to the text, although they do accompany the text to the middle of the dance. They are intended to give the teacher some idea of the style necessary for the execution of WINTER FAIRY.



In the reception room (l. to r.) Doris Hering (Dance Magazine), Alice Bingham (Dance News), Nina Fonaroff, Dr. George Amberg, Jana Pespesilova.

Under the chandelier in the lobby and as close as they can get to the old punch bowl stand (l. to r.) Rudolf Orthwine (publisher, Dance Magazine), Violetta Elvin, Milorad Miskovitch of Ballets de Paris, Irene Lidova (Parisian dance critic and journalist), Helen Dzhermolinska, Constantine and Zoya Leporska.

partytime on West 56th street!

IF anyone should venture to call the George Chaffee studio and gallery on West 56th street, where this party was held, a *Petit Musee*, he could do so without fear of contradiction from us. Two stories chock full of fabulous treasures of ballet iconography, sculptures, porcelains, prints and paintings were the background decors for this top-of-the-season party given by host M. Chaffee for the artists of the Ballets de Paris and Sadler's Wells companies. Total number present when our reporter swooned from counting was 310!

In the lobby, under the bust of Pavlova, stand (l. to r.) Wendy Coffield, Ralph McWilliams of Ballet Theatre, George Chaffee, Mary Clarke, Alexandra Fedorova, Violetta Elvin of Sadler's Wells, Ray Powell (ditto), Adelaide Vernon. In front: Ursula Kubler of Ballets de Paris.

In a corner of the gallery (l. to r.) Constant Lambert, conductor of Sadler's Wells company, George Chaffee, Helen Dzhermolinska (Dance Magazine), Beryl Grey of Sadler's Wells company, Constantine, Mary Clarke (Dance Magazine).

DEVI DJA

Javanese *Dancing Goddess*

by Beatrice de Baltazar

DEVI DJA — a drypoint in colour by the American Artist, MAX POLLAK.

LAST Spring, when eighty-four percent of the movie people were out of work, and concert dates were scarce, Devi Dja packed her custumes in her new Ford, drove down to Hollywood, took a room in an expensive hotel and relaxed.

Before she entered the office of Jim Ryan, Casting Director for 20th Century Fox, she had had two hours sleep the night before due to the fact that she was lost several times on her way down South.

Dja heard they were casting for THREE CAME HOME, the story taken from the Agnes Keith novel, set in Borneo, and starring Claudette Colbert. Dja told me later, "I always heard Miss Colbert was the most intelligent actress in the movies, so I concentrated on getting a part in a picture with her. This was my great chance!"

Jim Ryan gave Dja a chance to read the script for Ah Yin. Dja's English is not clear, as yet, her accents fall on exactly the wrong syllables, but Mr. Ryan, with the expert eye saw before him in Dja the real princess and great actress who stood there before him struggling with the script. Fox used its usual wisdom, cut the dialogue to short, simple sentences, and Dja was hired.

(*continued on page* 36)

William Bales, Jane Dudley and Normand Maxon, a trio from CHAMPION, an American ballet based on the Damon Runyon story of that name.

Charles Weidman as the Fireman, from his own opus AND DADDY WAS A FIREMAN.

Pauline Koner and Jose Limon as the Aztecs in LA MALINCHE.

coming in December 1949—the 1st season of

NEW YORK CITY *Dance Theatre*

at the New York City Center — December 15—25

DANCES and works that are *characteristically* American — this is to be the *keynote* of the season of dance to be sponsored by the New York City Center December 15-25. The word American here is intended to connote contemporary, not ethnic. The program by a number of groups listed below consists of works in an idiom definitely of the theatre; consequently the title NEW YORK CITY DANCE THEATRE.

This interesting project has been fathered by an Advisory Committee consisting of Martha Hill, Louis Horst, Norman Lloyd and Jean Rosenthal. Its sponsor-choreographers are a group consisting of Martha Graham, Hanya Holm, Doris Humphrey, Charles Weidman, Jose Limon, Helen Tamiris, Sophie Maslow and Valerie Bettis. Not all of these sponsor-choreographers are contributing to this first season of New York City Dance Theatre but it is hoped that subsequent and enlarged seasons will show a greater complement of new and old works.

The companies and individuals to appear will be:

VALERIE BETTIS — in solo dances only.

CHARLES WEIDMAN and company.

JOSE LIMON and company, and guest artist PAULINE KONER.

The DUDLEY-MASLOW-BALES Trio and the NEW DANCE GROUP.

Two great American classics are to be revived, one by Doris Humphrey, SHAKERS; the other by Hanya Holm, OZARK SUITE.

Other works of the season appear listed in the Calendar of Events in this issue (see page 7).

Walter E. Owen

Valerie Bettis as the barren wife from the opus, YERMA, by Miss Bettis, based on poem of the same name by Garcia Lorca.

"The Moor's Pavanne"

Walter Strate

JOSE LIMON

and

BETTY JONES

Jose Limon's quartet in dance called "THE MOOR'S PAVANNE" after Shakespeare's OTHELLO, was a high point in the American Dance Festival at New London, Conn. this summer. This work is to be seen in New York for the first time in December at the City Center. Limon is the Othello, Betty Jones the Desdemona. The other two members of the quartette are Pauline Koner and Lucas Hoving.

Leon Danielian, Alicia Markova and Anton Dolin in an adagio variation from SWAN LAKE.

Alicia Markova and Anton Dolin in adagio variation, GISELLE, Act. 2.

Alicia Markova and Anton Dolin in adagio variation, CASSE NOISETTE.

photographs by Fred Fehl

Pas de Deux...

by ANTON DOLIN

from the INTRODUCTION to "PAS DE DEUX"

. . . Partnering in classical ballet in particular involves two things: a very perfect technique involving not merely a fine musical sense, but also a knowledge of the ballerina's musical reactions, phrasing and a dramatic sense that calls for the greatest discipline and restraint. The male partner is the lover, the lover who does not keep his enthusiasm to himself. He addresses both his beloved and a third party across the footlights.

He must seem to say to the audience: "Isn't she light, isn't she beautiful? I am nothing, fix your gaze on her."

Dolin has brought the great classical adagio to its furthest distance from acrobatics, because he has so successfully disguised the difficulties of the lift. The ballerina seems to float. I have noticed the pattern made by her filmy dress as she rises in his arms. There is no hasty clutch, no crumpled tarlatan. The enchanted princess remains a remote figure from a world of fantasy . . . . . ."

Arnold Haskell,
London, September, 1948

THE adagio between the ballerina and her partner are the really great duets in ballet. Few opera stars care to appear with an indifferent tenor singing opposite them. It should be the same way with the ballerina and her cavalier. The ballerina's art is enhanced tremendously if she is supported with authority and knowledge. Too often though, this is far from the case and the performance suffers by comparison. . . . This first book will be devoted to the

..THE ART OF PARTNERING

These are excerpts from PAS DE DEUX — The Art of Partnering, by Anton Dolin, published December, 1949 by the Kamin Dance Publishers, New York, N. Y.

Classic Adagio. I shall not write here about the modern balletic aspects of partnering.

★

Few schools teach, or are able to teach their pupils how to support, or to be supported. Before explaining and describing several of the better known adagios I shall devote the next chapter to a few simple exercises that perhaps can become the first steps in supported adagio.

Before setting down these exercises, however, let me impress the following facts upon the teacher. From now on we will refer to the potential ballerina as G (for Girl), the potential partner as B (for Boy).

Do not allow B to do any lifting until his body and arms are sufficiently strong to avoid any strain.

Before attempting any movement see that both G and B know the exercises. Not just how B is to hold G, but to know in his brain the exercise G is executing.

At first try only the simple exercises and for the first few lessons do not allow either G or B to overdo in their exuberance this particular form of the dance. When studying the adagios, it is better for G to wear a small tutu (ballet dress). And see that the waist line is smooth and the dress devoid of any pins. I also strongly advocate that G wear a good supporting elastic belt, that will take the strain off her own stomach muscles and also aid B, by giving him something more solid to hold.

B also should not attempt, at any time, to support or lift unless wearing a strong support.

G should not wear hard and unbroken-in ballet slippers. Let her toes feel the floor under them and not dance on her shoes.

An adagio lesson of one hour is long enough, unless a great many students are present; then the class must be divided into sections. For these exercises, if overdone, can only result in taut and strained muscles for both G and B.

Just as the good adagio is performed slowly, so let the first approach to this beautiful art be the same. And let this approach begin with the realization that the quality of the ballerina's art depends greatly on the strength, sureness, and understanding with which she is partnered. By strength I would not imply that of a weight lifter. On the contrary, the good partner will always try to avoid any appearance of hard work, however difficult it may be, and believe me, often is. Avoirdupois of the ballerina too has nothing to do with lightness. It is often more difficult to lift the ballerina whose performance projects an effortless feeling, than the ballerina who will utilize much of her own strength. Yet for both, the good partner must at all times conceal *his* effort, and try to make her strength unseen . . .

. . . One cannot and should not partner or support the ballerina in the same manner in the Valse in C Sharp Minor from *Les Sylphides* and in the Pas de Deux from *The Sleeping Beauty*, to name but two contrasting supported dances for the ballerina and the partner. The same can be said for *The Swan Lake* and *Giselle*. I shall deal with my analysis of these adagios at some length in their proper place and order.

Strength, sureness, authority and understanding: when the student has mastered the meaning and importance of these attributes, he is ready to begin the exercises . . .

. . . First, teach the young man to walk, to lead in his partner and to present her, to walk on to the stage as a man, firmly and with well measured gait. No need to walk as a prizefighter or slouch as one might in shorts along a country lane. A dancer's grace, line, and stance by all means, but with a feeling of pleasure and manly pride at the presentation.

L. D. 1

line drawings by Audrey Wallace

L. D. 2

It is no easy matter to be able to walk well on the stage whether one is an actor or a dancer. It can and should be taught. I believe, in fact, I have proven, it can be accomplished, or I would not be writing this little book . . .

The first supported pirouette to teach, and to learn is that of the ordinary outside pirouette from a fourth position. Nothing in my opinion is uglier than to see G turn from a second position.

(*continued on page* 37)

Weaselle

(A modern ballet in 2 acts)
Scene: Hoboken during the Bock Beer Season

I

WEASELLE, a bar-room hostess, is loved by Allspice, the handsome possessor of a nearby bookmaking establishment, whom she knows only in his disguise as Tony, a waterfront tough. Bill Yuss, a rank cess-pool serviceman, whom Weaselle has always kept discreetly apart from her, swears vengeance on the lovers.

Weaselle dances at the Polish-American Democratic Citizen's Club, despite her mother's warnings, until the cortege of "Suds" McGonigal, a Chicago beer baron, arrives. Chichi, his daughter, the common law wife of Allspice, is charmed as Weaselle innocently picks her father's pocket. Bill Yuss takes this moment to unmask Tony. Smarting under her shame and the beating Chichi's father has given her, Weaselle's woolen snuggies begin to itch and she seeks relief in a thrashing contorted dance. The distracted maid's mind gives way, she suddenly stops, tremblingly flutters to the floor and expires from the effects of shock and acute alcoholism.

II

Scene: The grave of Weaselle in a lonely Weehawken cemetry.

Some men led by Bill Yuss pass stealthily by in quest of a floating crap game as the midnight hour tolls. Alley cats dart out and terrorize the men, who flee. Then begin the witching hour dances of the Fillies — hostesses and entertainers who never caught a sugar daddy, in whose pulseless hearts and unwashed feet lingers an unsatisfied passion to tap dance. Whipped into shape by their Queen, they gather with their paddles in hand to initiate Weaselle to their mystic sorority.

Allspice visits Weaselle's grave to meditate over a marijuana cigarette. The gentle maid is touched by his doped, incoherent ramblings, but the Queen of the Fillies orders her to draw him into a buck'n'wing which waxes faster and wilder. Weaselle attempts to save him by tripping him on his face, but the seductiveness of their new soft-shoe routine lures him again and he succumbs to the mood of the macabre dance.

The clock strikes and dawn breaks; the fillies vanish; Weaselle is drawn into her grave; and Allspice, who vainly attempts to secure a lock of her hair for a moustache he needed to complete a new disguise, sinks fainting into the arms of some cronies who came to collect on a long shot in the 5th at Jamaica.

Levo

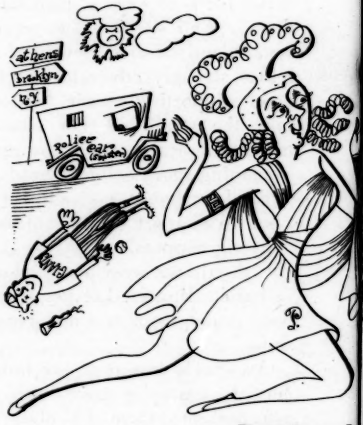
Incomplete BOO

Always conscious of the responsibility o of the scarcity of scenarios and the hu intrepidly jumps into the breach with th world. Why do we call this the Incompl because there are more yet to come.

The Descp

I (Prelude)
Phoebe, while cheering the New York Giants from a box seat at the Polo Grounds, crushes the skull of their star pitcher with a pop bottle which she had intended for the pate of a myopic umpire. Overcome, she attempts to steal away, hoping that the damage she has caused will pass unnoticed, but, her purloined catcher's mask providing inadequate disguise, she is intercepted at the gate by a squad car bearing a message from City Hall banishing her to Brooklyn as punishment for her act.

II (Dirge)
Two special officers, with their sinister looking police wagon, await word to leave for Brooklyn. Phoebe is delivered



Drawings by A

nian's
OF BALLETS

enarist in ballet, and doubly conscious ry therefor, author LEON LEVONIAN first three offerings to a ballet-hungry of Ballets, anyhow? Easily answered:

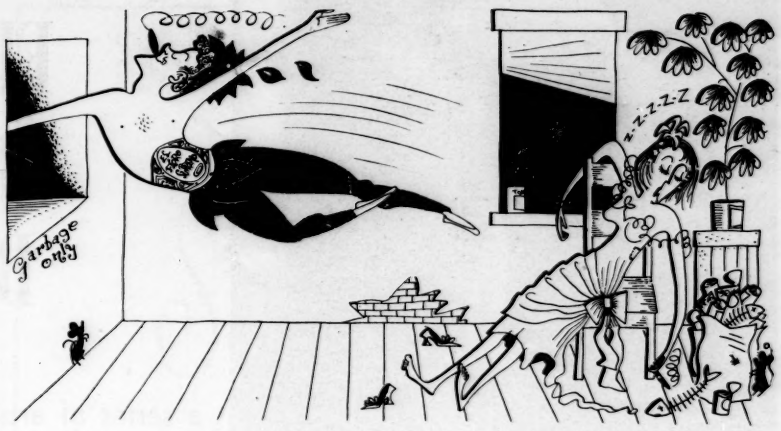
of Phoebe

to them under escort with an edict authorizing her deportation. She bursts her restraining jacket and dances a fast waltz in protest.
The officers produce lavish advertising posters of Coney Island and conjure up visions of the thrills she will there experience. Phoebe is exalted, and, anxious now to leave, she leaps into the wagon with her arms outstretched awaiting the manacles.

III (PASTORAL)
The midway at Coney Island. Phoebe is allured by the charms of the myriad attractions and abandons herself in mad pleasure seeking.

IV (DIRGE)
Nausea.

Anderson



El Flora Supremo

(A romantic ballet in 1 act)

Scene: A cold water walk-up. The walls of the combination kitchen-bedroom-parlor are of ethereal blue, except where the paper has peeled in spots. Below the window is a gingham-covered, upended orange crate supporting a rubber plant. The latch of the Murphy bed is thrown open awaiting its mistress. On the right are three bags of accumulated garbage, and to the left a mound of stockings and lingerie awaiting rebirth in the soapy water. The tenacious scent of corned beef and cabbage prevails throughout. Everything indicates the neatness and taste of its owner.

★

Through the door and into the room reels the tenant, her dancing slippers in one hand and a shoulder of her ball-dress torn away — her dark-rooted golden hair a glowing frame for her delicately pock-marked face. The other hand gently grasps a still warm cigar stub, a secretly acquired memento of her love.

What intimate secrets does it bring to mind, with a sweet kiss still imprinted on its moist tip. What words of passion and endearment hissed through the teeth that have been clamped so firmly upon it. Her chin quivers as she attempts to pronounce its name. On impulse she presses it to her lips and with convulsive breathing, fans up the remaining spark of life. Then, unaccustomed to such mundane delight, her hand trembles, her eyes glaze over, and with one throaty gasp she swoons to the floor.

The music quickens and from the dumbwaiter leaps the object of her dream — the spirit of the cigar EL FLORA SUPREMO**. How graceful and handsome he appears in his rich Havana wrapper and brightly colored coupon. With what impish gaiety and delight does he dance about. At his magic puff she is lifted from the floor and together they glide through the fairy waltzes.

Then the music slowly subsides and stops. The girl is again on the floor and, as quickly as he appeared, EL FLORA SUPREMO leaps back amid a shower of sparks into the dumb waiter. The girl opens her eyes and gazes about in half wakefulness at the smoky mist which fills the room. Did all this really take place, or was it nothing but the lovely dream of a sentimental girl? Suddenly, realizing that the carpet is smouldering, she presses it out as the curtain descends.

** So wonderful was this leap of Cubikinchsky's in the original presentation that many believed it to have been aided by some sort of springboard device. It was.

Exercise 55 — Swing Up-and-in Position.

FLEXING for BALLET

a series of articles by EILEEN O'CONNOR

posed by MISS O'CONNOR

PART IX

Exercises for the UNDERARM and NECK — and TENSION in the Small of the Back

I wonder if many of you haven't felt the inclination to give some dancers a push between the shoulder-blades? Some dancers seem to feel an uplifting and elevated quality that makes their movements ethereal, while others are as stiff as if ramrods were propping them in position. Much of this illusion is created in the posture of the head, the control of the arms, and the arch of the back. It is concentrated in the area that we discuss this month, and it is too often neglected in formal Ballet training.

In my years as student, performer, and teacher, I have found that many great teachers, as well as choreographers, expected their dancers to perform very exacting feats, and to imitate, precisely, complicated positions, without analyzing the technical difficulties. Great artists can show a variation, executing the intricate steps with a style that comes automatically, and the lesser dancer imitates the movement without understanding why certain positions never look the same as her ideal. It is for the conscientious teacher to give to her pupils a detailed analysis of every muscle and sinew that comes into action in the course of the dance. Each separate division of the body must be trained and the mind must be trained to coordinate the whole — the eye must be taught to translate the movement seen into the movement performed.

It is with this end in view that I try to analyze a certain portion of the dancer's anatomy each month, and to train it by making the student *aware* of the muscles controlling it and the action of which it is capable. I will not neglect any part of the body that must be used to dance well, nor will the sincere student of the Dance.

Now we come to the Exercises for the month:

EXERCISE 53

Circles of Arms:

Stand in center of room, preferably facing a full-length mirror, feet together comfortably, back straight, head erect, arms down at sides. Now, slowly bring the right arm forward in an upward sweep; turn the hand back as the arm goes over your head, and bring it down to your side. While making this circular movement keep the elbow straight and the shoulder down — do not raise the shoulder at any time when you raise your arms, unless you are doing a character dance (such as the Chinese dance in "Nutcracker Suite" or a Polish Krakowiack.) REPEAT this *outside* circle 8 times with the right arm. Do not rush this exercise. Stretch each movement to the utmost. Next, start the circular movement raising the arm to the back, bringing it over the head, and lowering it in front — completing an *inside* circle.

REPEAT this 8 times with the right arm.

REPEAT entire exercise with the left arm.

REPEAT entire exercise with both arms simultaneously.

EXERCISE 54

Circles of Head and Neck:

Stand as above, arms down at sides. Drop head in complete relaxation forward onto chest. Slowly, make a circle to the right dropping the head completely onto right shoulder, rolling it back as far as possible, rolling it onto left shoulder, and forward to chest. REPEAT this 4 times slowly to the right side. REPEAT slowly 4 times to left side.

EXERCISE 55

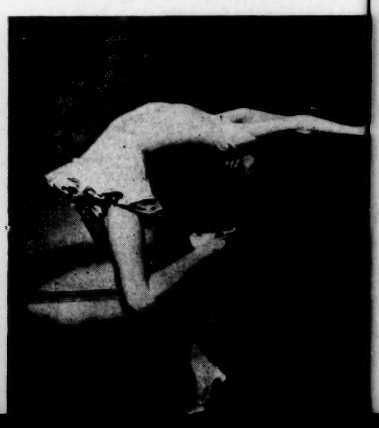
Swing cut-and-down, up-and-in:

For lack of a better name for this exercise, I give it the full title. Stand facing the bar

all photographs by WALTER E. OWEN

Exercise 58 - 59 — "HARP" Stretch at Bar. Note extension of arms.

Exercise 60 — "HARP" stretch, with head



in 1st position. Incidentally, I advise that you have a very secure bar for doing this Swing, as the full weight of the body pulling on a bar that is weakly attached to the wall might cause some trouble. Place the feet in 1st Position as close to the baseboard as possible, so that you can actually push your feet on the wall. Holding the bar with both hands, swing your body out-and-down, dropping the head forward and relaxing completely, so that there is a long pull all down the ribs and the full length of the arms. Now, pull your body with the arms, and immediately bend back from the waist into as deep a backbend as possible. REPEAT swings 4 times completely, and do the entire exercise as vigorously as you can.

EXERCISE 56—Echappé Variation:

Stand in center of room, feet in 5th position, arms at sides relaxed. Jump to 2nd position, swinging arms overhead so that the backs of the hands slap together; be sure your elbows are almost straight, do not let them collapse . . . next, jump back to 5th position (alternating the feet as in a classic *echappé*) swinging arms down to sides again. REPEAT this exercise completely 8 times (that is, for 16 full counts of music) at a moderate speed; then, REPEAT immediately 8 times double-tempo.

EXERCISE 57—Spinal Relaxation:

Standing in the center of the floor, feet together, toes straight forward, bend forward as far as possible; catch back of your ankles with the hands and pull head in to touch your knees. Hold this stretch for a few seconds, then release hands and relax back completely. Now, rise *very slowly*, one vertebra at a time, feeling that each joint is lifting your weight. Keep every part of the body relaxed except the back-muscles lifting you, raising the head last of all. Raise the arms in front of you, over the head, drop your head back, and bend slowly back as far as you can without bending knees. At the lowest point of the bend, *relevé* on both feet, swinging arms and back down lower, with hips pulling entire weight forward. Do the exercise slowly and smoothly, do not push on any movement of it, and RELAX.

EXERCISE 58—"Harp" Stretch:

This is one of the most efficient and practical of the stretches for a good backbend, and I include it in nearly every class at the end of the regular Barwork. The first method of doing it is advised with children, since they cannot practise it easily themselves at the bar, and they find it more amusing if the teacher assists them. Have the pupil stand in center, (preferably on a mat or rug to start) feet together, body erect, arms straight overhead. Take the pupil's left hand in your left, right hand in your right, while you stand just behind her; have the pupil rise to high half-toe position and place your right foot as a brace behind the pupil's arches. Now, lower pupil easily to the floor as she arches back, with head and body relaxed, knees straight and arms straight. Make sure there is no tenseness on either side, or you will strain rather than stretch the back.

(*continued on page* 30)

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Flexing for Ballet

(*continued from page* 29)

EXERCISE 59—"Harp" Stretch at Bar: Stand with your back to the bar, about two feet away from it; feet together, knees straight, body erect. Now, bend forward and catch your ankles, pull head in to your knees, smoothly and slowly. Rise, raising arms overhead, and bend straight back, catching bar evenly with both hands; do not tense arms. Now, let your arms straighten, stretching body forward, pull back: REPEAT 4 times. Come up to erect position and bend forward again, catching ankles and pulling head in to knees. Rise as before, and bend back to catch bar as before. This time, try to walk back towards the baseboard with your feet, keeping your knees straight; set your feet well and keep your body relaxed. Now, *relevé* and stretch, straightening arms and pushing body forward; pull back and lower heels to floor; REPEAT 4 times. Rise and bend forward again. RELAX. Catch arms behind legs, try to catch your elbows with opposite hands, behind your knees; bend your knees to do this and when you have your arms in place, straighten your knees. Rise again, arms overhead, bend back to catch bar and stretch. Now, we come to:

EXERCISE 60—"Harp" with Headkicks: You are in backbend position, holding bar with both hands and with knees straight, feet together placed as close to the baseboard as possible. *Relevé* and stretch arms full length, bending back as much as you can. Now, kick each foot alternately, aiming to kick your head. The kick must be back from the thigh and the knee must bend in with a hammer-like precision.
REPEAT 8 kicks.

EXERCISE 61
Backbend Shoulderstretch: Bend back and place hands on floor. Be sure your feet are not turned-out and your knees not bent more than necessary. Now, sway your weight back to your arms as far as possible. Sway back to put weight on feet. REPEAT 8 times. Rise and relax. REPEAT completely 4 times. This is an excellent stretch for the area just under the arms and in the small of the back.

EXERCISE 62—Backbend Headkicks: Take backbend position as in EXERCISE 61 and sway weight completely to arms. Now, kick each foot alternately to head, making sure your body-weight does not fall back to feet between kicks. REPEAT 8 kicks.

EXERCISE 63
Backbend with Developpé: Take backbend position as in EXERCISE 61, weight on hands; place right foot center and bend your left knee, raising it in the air; now, straighten the left leg, pointing the toe straight up to the ceiling. Lower the left leg straight down to take the center position and raise the right leg in the air. REPEAT 8 times, alternating legs, and keeping weight firmly on arms.

EXERCISE 64—Backbend on Knees: Kneel center-floor, on both knees together. Sit down on heels and bend body forward, so that entire forearms are on the floor, with the head bent forward resting on hands. Now, in one count, sit up erect with arms overhead,

and then bend back, swinging arms back and down as far as possible, completely relaxed. Come up, arms overhead and bend forward, sitting down to original position. REPEAT 8 times completely.

EXERCISE 65
Backbend Variation on Knees:

Same position as EXERCISE 64, swing back as far as possible; drop body lower in back until hands touch floor; reach hands in and catch ankles. Stretch back, and release hold, come up and bend forward. REPEAT 4 times. When this is accomplished, it is possible to roll forward holding ankles, forming a Hoop-roll.

EXERCISE 66
Backbend Circles on Knees:

Same position to start as in EXERCISE 64. The idea of this is to bend from the forward-bend position, to the right, to the back, to the left, and forward again, making a complete circle. The forward-position is sitting down on the heels; as you swing the body to the right-side-bend, rise in the hips, swinging the hips forward as you bend back, and returning to the sitting position as you swing left-side and forward again. During this exercise the arms are outstretched and overhead in the backbend. On the side-bends try to keep hands as close to floor as possible, so that you must bend very deep. REPEAT 4 circles to the right, 4 circles to the left.

★

The above exercises should certainly limber you in all the hard-to-get-to areas that make the difference between a supple dancer and one who merely can "do a backbend". We see many dancers who seem to bend only in one direction, and only in certain steps. With complete suppleness all your dancing-movement will be soft and fluid. It is hard, drudgery, tiresome, and painful — but your dancing will show the value of work well done. Practise it faithfully every day for a certain period of time, for best results and for least soreness.

★

Next month we develop your CONTROL EXTENSION. In all the forms of Ballet movement, whether the tempo be Adagio or Allegro, spectacular extensions, perfectly turned out, are exquisite. The high ARABESQUE, the sharply defined CLASSIC ATTITUDE, and the difficult SECONDE EN L'AIR, are achieved only by hours of ceaseless practice. Specific exercises to assist you in the development of such beautiful positions will be in the DANCE MAGAZINE for January, 1950. Watch for the next chapter, "CONTROL EXTENSIONS", posed by Miss Patricia Bowman. I am particularly happy that Pat was willing to pose for these exercises, for she is indeed one of the few ballerinas who can really show the extensions that most dancers dream of achieving in some future world. I hope you will continue to follow this series during the coming season as enthusiastically as you have all during 1949. It has been more than gratifying to know that thousands of you are reading the series assiduously, practicing and teaching the exercises, and learning something new every month. If I can be of genuine help to you young dancers and teachers, I am more than satisfied.

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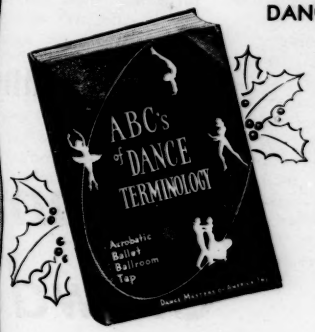

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The BALLROOM PANORAMA

by Albert and Josephine Butler

Dancing on Crowded Floors can be FUN!

Is there anyone who has not, at some time or other, clipped an apt cartoon, and gleefully confronted someone else with it? Not so long ago we were on the receiving end of a cartoon series. It showed a debonair chap arriving at a dance studio for his lesson. Next shot he and his teacher were twirling about, having a wonderful time. Next the smiling pupil was bidding his teacher a happy farewell — and — yes, of course, the last sketch showed a very dismal gentleman and his partner dancing — if you could call it that — on a night club floor which obviously was the size of a small table top — and along with them were about fifty other mashed-in couples.

Actually, the space you find on dance floors is very variable — sometimes there is plenty of room to move about and progress — and to get in all those fine pivots and turns you can do. Then again you run into a crowd where attempting to do any travelling would result in nothing but mayhem. So you have to be adaptable and change your style — and if you do, dancing on a crowded floor can be fun.

This crowded floor problem is pretty much one relating to the Foxtrot. The other dances eliminate themselves. First, the Rumba is a crowded floor dance, because it is essentially a spot dance. Second, no orchestra leader with any perspicacity plays Waltzes — especially Viennese — when there is a real crush. The Tango eliminates itself because the floor is usually somewhat deserted for a Tango — and even at that the modern Tango is quite adaptable to a crowded floor. And as we mentioned in our recent Samba story, that dance is much more of a spot dance than the Waltz. So the Foxtrot is our main concern for packed floors — and since the Foxtrot is, in its best form, a dance of much flow and travel — it is obvious that several changes in style have to be made — and a few common faults avoided — if dancing on a crowded floor is to be enjoyable.

First of all, a relatively compact partnership position is necessary, yet within this position a subtle body elasticity must be maintained. So to begin with, let your heels down, and relax. Be sure, however, that the hips and waist line stay forward. A middle spine that buckles backward and pulls away from the partner looks bad and is generally too rigid for comfortable leading or following.

Also of importance is the carriage of the elbows, which should be brought inward more than usual. Let the arms be held softly, so if you are jarred by other couples the elbows will give inward toward the body. Rigid elbows which tense outward when you are bumped disrupt your balance and are a hazard to the other couples on the floor.

The rhythmic action of body and steps for crowded floors might be divided into two forms, with the good dancer using an interesting blending of both styles. The first and common practice is of course to use the simplest of our basic step patterns, with very small steps, and a minimum of progression. This can be done while still preserving the usual variations of quicks and slows. A typical and practical illustration of this form is shown in the accompanying foot pattern.

To understand the other, which is really

a specialized style of crowded floor dancing — and this second form is much used by good dancers — we must go back to an important facet of our basic dance technique. This is the matter of transference of the upper body weight from one foot to the other as a step is taken. Properly done, this implies a movable, flexible spine. Because of its seeming simplicity, we tend to overlook the elemental facts of weight transference, but if we are to dance well, or even walk well, there must be a graceful realignment of the upper body as the weight is transposed from one supporting leg to the other.

It is this upper body flexible spine technique which good dancers use to supplement the telescoped customary floor patterns. It might be called "in place" dancing, wherein the upper body accents the rhythm, while the feet remain almost stationary.

We see this technique clearly in the back and forth or sideways weaving of the boxer, It is this freedom and rhythm of the upper body which enables him to pull away gracefully from a threatening blow, or sway forward for the punch. With feet slightly apart, forward or backward or sideways, try out moving your body from the hips upward as does the boxer. When you achieve this spinal flexibility, you have the rhythmic equipment to be a good crowded floor dancer.

Now transpose this boxer's sway to the dance floor and the rhythm of a Foxtrot. Instead of using the customary "quicks" and "slows" to execute travelling step patterns, put these alternating and varied quick and slow rhythms in the upper body. Remember, these weight shifts are done with the feet somewhat apart, in either of two positions —

(A) Side Position, feet about fifteen inches apart. Without moving the feet stretch the body upward from the hips well over the left foot, and then reverse the stretch to sway well over the right foot. A very simple upper body rhythm might be — slow to the left, slow to the right and continue the alternation with quick, quick, slow. For variation a shift to either side could be held for two slow beats.

(B) Forward and Back Position — same as above, except that the rhythmical sways would be forward and backward, sometimes with the right foot forward, sometimes the left.

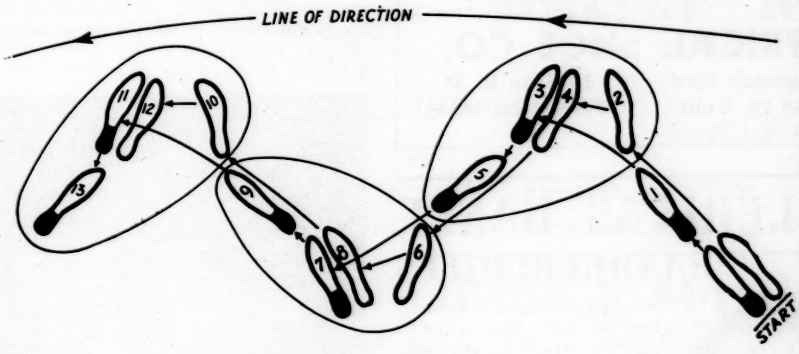
Added to these are "turns in place" manipulated by your weight shift rhythm, which also can be varied with quicks and slows. Mix these in with what regular progressive steps you can use.

Remember, put your rhythm in your upper body — and you can dance — and look happy — on a crowded floor.

THE QUARTER-TURN ZIG ZAG

For a step sequence which is so extremely practical, it is surprising that the Quarter Turn Zig Zag is not more in evidence on our dance floors. It is readily learned and flows easily with fast, medium or slow Foxtrot tempos. It adjusts from big, sweeping steps and wide turns to minimized steps and slight turning movements. The man's back and shoulder line should be toward the center of the floor, as the steps trace a sideways Zig Zag to the left around the side of the room. By looking over the left shoulder, and adjusting the quarter turns, manoeuvering through a crowded floor is relatively simple.

The rhythmic unit (encircled) is slow, quick, quick, slow.



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3	L F	Q	Swd
4	R F	Q	Closes to L F
5	L F	S	Bwd Diagonally
6	R F	S	Bwd — ¼ Turn Lt
7	L F	Q	Swd
8	R F	Q	Closes to L F
9	L F	S	Diag Fwd
10	R F	S	¼ Turn Rt
11	L F	Q	Swd
12	R F	Q	Closes to L F
13	L F	S	Diag Bwd

Continue ad lib

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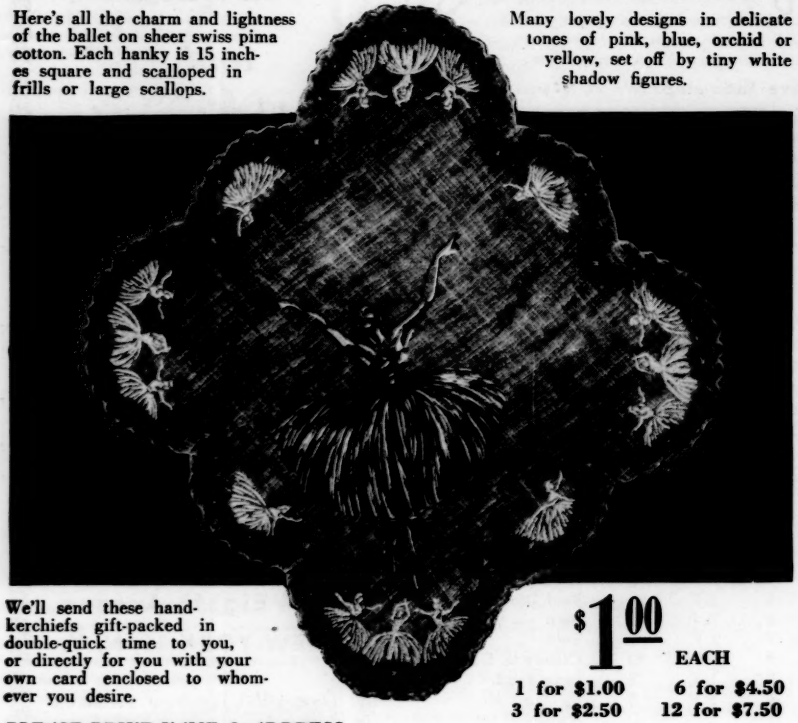

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DEVI DJA . . .

(*continued from page* 23)

She did straight drama.

When I asked her if drama was difficult for her she replied, "Oh, of course not, I once played eight different characters in a popular movie I made in India. I was a young crippled girl, an old woman, a grandmother, a young maiden, and, of course, I danced and sang."

Her singing has won the praise of critics the world over, and for one complete year she made records for Columbia in her native Indonesia. However, her acting, I believe, after watching her on the set, surpasses both her dancing and singing.

Warner Brothers heard she was in Hollywood so they gave her a screen test to play the part of Jenny with Bette Davis and Joseph Cotton in ROSE MOLINE. She was to be a tough American Indian, but her dialogue was just too full of the soft tones of her native tongue. Every person on the set leaned

On the set during the making of "THREE CAME HOME", 20th Century Fox took this exclusive of Devi Dja showing Claudette Colbert some Javanese dance steps.

forward in attentiveness when Dja told Bette Davis where to get off. Her acting was great although her English was not.

The dance art of Java has always been the the prerogative of the aristocracy and even today almost exclusively is danced by its rulers and princes. Dja is of royal birth, Princess Redjo Soetidja, to be exact.

True to the Javanese tradition, she has carried herself at all times in noble form. Her Court dances come down through the ages from a strange blend of Hindo and Indonesian religious and secular ideas. These dances were performed before their deities at the behest of the kings.

When Dja dances she is saying her prayer. She is priestess of a mystic cult, moves with heavenly and effortless ease with an exquisite craftsmanship that I think Dja alone, in this world today, possesses.

Pas de Deux . . .

(*continued from page* 27)

I personally would always teach G to make a small pas de bourrée on point, the left foot front, descend to a small fourth and relevé onto the left foot on toe as she executes her pirouette.

B should have his left hand near, almost touching, or even touching, the left side of the waist of G; this is dependent on how well G is going to turn. I am now referring to the student and not to the ballerina who has already her preference as to whether she likes to feel her partner before she turns, or to turn alone and be caught at the end of the pirouette. The right hand of B is there to stop G or to catch her should she fall.

B, do not, at the end of the pirouette, have your hands around your partner's abdomen. Have them firmly placed at the side of her waist. (Line drawings 1 and 2.)

The left hand is the pivot upon which G should turn. The right hand is to stop and hold her when the pirouette is completed.

B should not stand too close behind G. Nor should he, however, be so far away from G that he must bend forward. Before letting B support G in any pirouette, impress upon G the importance of closing her two arms quickly across her *chest*, not below the hips, and keeping them closed until the pirouette is completed. Unless this is understood well and becomes a technical fact, a broken nose or falling teeth from the blow of the ballerina's elbow is no impossibility, and has been known to happen on several occasions. I could tell of three quite famous ones, but perhaps these instances belong in another book. G should keep her arms closed even if the pirouette is muffed, thus giving B the free means of getting her around and placed into position. If G opens her arms this is not only difficult, but almost impossible for the partner.

B enters from left upstage and walks around in a circle, extends his right hand to G, who runs to B and steps onto her right toe into an attitude effacée, giving B her right hand. B holds her hand, raises it above his head and lets go as she obtains her balance. B, leave your hand above your head, about a foot away.

To enlarge on this exercise, let B promenade around once with G, holding her hand firmly in his and always with G's body opposite to his and with her arm well rounded and not stiff or held at arm's length.

These two exercises can be done simultaneously by several would-be partners of potential ballerinas.

. . . I have seen too many good dancers, professionals, not students, use their power to lift their partner high (in some cases too high), and care little if her descent to the floor is heavy, thereby destroying all illusion, as well

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as being extremely uncomfortable for the ballerina. When teaching the young budding partner, my advice is to teach him first the recognized lifts from the many classical ballets of the repertoire, not invent others. A good first exercise is the series of straight up lifts from Act 3 of *The Sleeping Princess*, the famous Pas de Deux between Princess Aurora and Prince Charming . . .

THE NUTCRACKER ADAGIO, ACT III

The famous adagio between the Sugar Plum Fairy and her cavalier is undoubtedly one of the most beautiful ever composed. It is an adagio that combines two qualities: that of a lyric tenderness and a brilliant virtuosity. Few Pas de Deux have been composed in this way and for that reason, unless danced by a ballerina of stature, or understood by the aspiring and ambitious student, can and often is just another adagio.

It is an adagio that changes its mood, just as the music changes its tempo and for the ballerina it is a great showpiece. The partner too must understand this as well. At moments he must be quiet and devoid of any showing off of his ballerina, only to support her well and with authority; at other moments he must show her off with all the power and command he has. When at moments her dancing is pianissimo, his must be so; when the movement is forte, he too must enlarge and bring into prominence his importance, yet still always subservient to his ballerina . . .

EMOTION

I have explained the adagio of Giselle, and now a few words are necessary upon one more aspect of being a partner in the classic ballet: Emotion.

Partnering is the duet between two people, a duet of unspoken words, done in movement, gesture, and line. I have written of the feeling of line. In some instances perhaps the emotion of line would be better employed. Such an adagio is that of Giselle, another Swan Lake, Act. I.

The male dancer should support his ballerina with a devoted care. She is a precious being, often risking her valuable limbs in his arms. Hold her by all means, when occasion demands it, strongly, but hold her too as you would hold in your arms a woman you are fond of. Perhaps G and B are not even on speaking terms, but onstage and even when teaching the younger student, impress the fact it is a love duet.

The classic ballerina's art is one of great tenderness at most times. It is there to create beauty, and if aided by a partner of equal understanding, takes on an even greater value of aesthetic movement and feeling.

You can create the idea that G in your arms is the only being in your life without having to crush her to you in an embrace. For the good partner must always remember the ballerina's tutu is a fragile costume and expensive to have to replace after every performance. There is no need for B to ham his expression; only to be sincere and try to convey that what he is doing is something he loves to do. Project this, and the emotion, the unspoken quality of lovely words, takes its form in the adagio.

into the theater with the

Dancing Child

(*continued from page* 17)

in view of the casting. Some of the costume designs were done by Alice Woolf, who spent many hours sketching the children's work so that the lines and materials used would enhance the movement, rather than take its place.

Sereta Jones, costume designer of the Theater Department of the University of Utah, has been most cooperative, designing costumes for the children to show off the loveliness of the dance, rather than a costume for costume's sake.

Of the children's work, Doris Humphrey has this to say:

"Your children have left an indelible impression with me of true creative dance. To some people, children cannot be artists: they are charming, yes, and imaginative, but are regarded as too immature to produce anything worthy the serious name of Art. I have long disagreed with this idea, and your children offer a wonderful proof of the power of the young artist, guided wisely, untarnished by dogma or routine, unstereotyped and lovely. This source of fresh ideas in dance art is a treasure-house to which you have found the key. Only to one who believes in children and understands them could this treasure have been unlocked. Congratulations for bringing the Children's Dance Theater to reality, and for being its faithful guardian and creator. Their performance I saw in Salt Lake gave me a lift in spirit which I shall always remember. *I think beautiful children dancing have more to teach us than we have to teach them.*"

★

SHORTLY after the May 2nd performances we were invited to go to Riverton, a fertile farming community eighteen miles south of Salt Lake, to present the work of the children. Squeals of delight came from the audience as they watched what was to them a new style of dance.

Our last big event of the season capped all the others. This happened the week-end of July 4th. We were invited by Charlotte Perry and Portia Mansfield, directors of the Perry-Mansfield Camp in Steamboat Springs, Colorado, to come over and give the opening concert of their Theater Dance season. This is a distance of three hundred and fifty miles from Salt Lake. Many of our little ones have never been further than the outskirts of their own city and the prospects of taking such a trip was an exciting adventure.

No one could boast the pleasure of working with finer parents than those of my children. I have their full cooperation, their full trust and in every case where possible, whole families gathered together and we made a kind of trek across the mountains into Colorado. Seventy-five people left in private cars, stopping in Daniels Canyon to cook breakfast over camp fires, then on to Steamboat Springs, Colorado, where tents were pitched for all.

Monday morning, July 4th, we all met for the first time since leaving Salt Lake, decorated three of the cars in festive manner, put the little ones in costume and let them be a part of a real western 4th of July parade.

In the afternoon a space rehearsal was held in the theater, so that each child might gain sense of direction and make adjustment to the stage. Shortly after rehearsal began, the entire heavens opened up for a summer rain that only Colorado mountain skies know how to put on. Loud and deafening peals of thunder, jagged streaks of lightning and pelting rain often drowned out the sounds of the piano. But even the 5-8 year olds took it in their stride.

The evening's performance was the greatest experience I have ever had. There was a special glow over the entire stage and in the face and body of each child. We have never taken curtain calls before, but the audience of people from the four corners of the United States demanded call after call, and the children, for the first time in their lives, experienced a kind of joy that only performing in a theater can give.

In the end Charlotte Perry stepped up and stopped the applause to talk to audience and performers. She said, in the overpowering silence that fell upon the house, that she had only one experience in her whole life to match the beauty of that evening.

There was a special peace and beauty added to the lives of the group of children and their parents that has made them an integrated unit. With fathers wanting to learn about stage sets and lights, and mothers wanting to sketch the children in action so that they might help design costumes, and many others who want to help with publicity, next season our Children's Dance Theatre will have a further impetus. It will contribute richly to dance in a community that is eager to accept the beauty these children offer in the form of dance.

I write this because I believe that such a group could be part of the culture of every community in our country, if only the community has a teacher or teachers interested in true creative work for children. Once this idea gains a foothold, leaders in communities everywhere could find ideas to share with each other for the enrichment of the nation in which all dwell.

My last thought is that the teachers who really believe in the creative contribution of children *will not exploit them*—nor will they deny their students the opportunity of coming into and contributing to the emotional development of America's children who want to dance — the realization of an ideal sublime.

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Sadler's Wells—

New York City season

continued from page 19

brassily theatrical counterpart to Miss de Valois's un-human geometrics.

The characters in Miss de Valois's Hogarthian reconstruction, THE RAKE'S PROGRESS, are also strictly two-dimensional. But there was a directness and sense of dynamics especially in the orgy, card game, and mad house scenes, that made us wish she would come out from behind her secure little classic fence and really experiment. THE RAKE'S PROGRESS was one of the few Sadler's Wells pieces in which the vitality on stage really matched the vitality in the pit. The score in this case was by Gavin Gordon and the sets by Rex Whistler (after Hogarth).

William Blake gave Miss de Valois her inspiration for the ballet JOB. But it wasn't much of an inspiration. JOB is a politely ponderous moralistic pageant about a dreary old man. There's a big Godhead who stands up and sits down and an athletic looking Satan who writhes and leaps with the only semblance of real dance movement in the whole work.

But musically and scenically JOB is a triumph. The Ralph Vaughan Williams score is full of passion and suffering, and the John Piper sets literally blaze with life.

A good deal of the foregoing commentary sounds derogatory or possibly unaware of the expressive possibilities of British pantomime. But actually it registers impatience. Impatience with a company that is satisfied to be well organized and well bred — satisfied to let conventional mime say what it fears that dancing cannot say.

Or perhaps we should put it another way and say that government subsidy has had a marked structural effect upon the Sadler's Wells Ballet, but genuine creativity is dependent upon other sources. Goodness knows the ballet has talented dancers to work with!

Soaring like a Phoenix above all of them is Margot Fonteyn. It's almost foolish to dissect the various aspects of Miss Fonteyn's art. For a great ballerina is a perfectly balanced synthesis of technique, acting ability, and musicianship. And that's Margot Fonteyn.

While she is technically well nigh as perfect as it is possible for a dancer to be, there is in every portrayal a sensitivity and almost humble modesty that tugs at the heartstrings more powerfully than all the lush histrionics in the world.

Who can forget her Swan Queen with its high arched back, its gently rippling arms, its air of evanescent melancholy? And her artfully girlish Sleeping Beauty with its sweet air of wonder and its effortless encompassing of the Petipa pyrotechnics? Fortunately Sadler's Wells is aware of the priceless possession it has in Margot Fonteyn. She is used wisely and well.

Little Moira Shearer has delicacy and a kind of guilelessly youthful charm in roles like Cinderella and the Tango of FACADE. But her sense of characterization is more imitative than intuitive. She has, however, a keen feeling for comedy, as was proved by her tearful Julia in A WEDDING BOUQUET. It would be interesting to see her used more extensively in this vein.

Like Moira Shearer, Beryl Grey is very young, but a dancer of tremendous potential. She is large and handsome. As the Lilac Fairy in SLEEPING BEAUTY and as the gorgeous Fairy Winter in CINDERELLA there was an expansive warmth in her demeanor, a roundness in her dancing style. But as the Black Queen in CHECKMATE she proved that there lies within her the seeds of a dancer of power and authority. It remains for a keen director to develop her.

Violetta Elvin's Russian training gives her a high degree of academic purity. But we found most of her portrayals even more detached than those of the British girls.

June Brae seems to inherit most of the old lady and queen roles. But when she was given a real comedy part of her own (as Josephine in A WEDDING BOUQUET) she proved delightful.

Pauline Clayden is a fragile-looking youngster whose Suicide in MIRACLE IN THE GORBALS and Pepe, the dog, in A WEDDING BOUQUET were ample testimony to her versatility.

Sadler's Wells has virtually no first rate male classical dancers. Michael Somes and John Field come nearest to the classification. But Mr. Somes is tense and hunched in the shoulders, neck and chest — all of which will severely limit his technical development, unless corrected. John Field is solid, but not as yet brilliant.

Alexis Rassine is the only dancer we noticed who attempts to conceal technical defects with an air of false bravado. His back caves in, his rib cage protrudes, and he seems to lack the intellectual and physical stamina to sustain a characterization or see an enchainement through to a well formed conclusion.

Harold Turner and Alexander Grant are dance-actors of tremendous vitality and projection. And they have what most of the Sadler's Wells males lack — the ability to move not only in their arms and legs, but through their torsos. Mr. Grant's

Jester in CINDERELLA and his Gentleman with a Rope in THE RAKE'S PROGRESS were expressive dance-portrayals of the highest order.

And Brian Shaw, should some day enter their ranks. He has so much energy that he has not yet learned to control it so that the ends of his phrases are neat and exact. But when this fine point is achieved, there will be no holding him!

Perhaps because of their wartime duties, the secondary male dancers like Leslie Edwards, Richard Ellis, Ray Powell, Franklin White, and John Hart do not match the precision and individuality of feminine dancers like Pamela May, Margaret Dale, Gerd Larsen, Anne Negus, Avril Navarre, and Nadia Nerina.

Robert Helpmann and Frederick Ashton are already so idolized for their acting ability that it seems foolish to add more simpering praise to the long list. Yet how can we help it?

We'll never forget Frederick Ashton's wicked fairy, Carabosse, in THE SLEEPING BEAUTY. Never have we seen such beauty-in-ugliness! Never have we been so entranced with a characterization. His was no puny, cringing witch. He was a glittering queen of some frightening underworld as he clawed the air with his long fingernails and hurled his imprecations at the trembling assemblage.

Although we did not see Mr. Ashton in so many roles as Mr. Helpmann, we have a feeling that there is more warmth and basic humanity in Ashton's attitude toward pantomime than in Helpmann's.

Helpmann, despite his commanding presence in the romantic roles (like Prince Charming in THE SLEEPING BEAUTY), and despite his fabulous flair for comedy (like the Groom in A WEDDING BOUQUET) has a slight tendency toward hamminess. He acts the parts, instead of living them. And he gets away with it because he is so accomplished an acting technician.

But ham or not, he and Mr. Ashton as the Stepsisters in CINDERELLA have created a comedy pair that is an absolute miracle of interplay and endless inventiveness. How we enjoyed them with their ridiculously high wigs, their fancy gowns, their fussy ways. These are clown portrayals in the Great Tradition — full of slapstick and madness — yet somehow in touch with their human counterparts. Helpmann, the brashly ugly woman and Ashton, the timidly ugly one — both somehow quite pathetic at the end when the hope of marrying the prince was definitely out of their reach.

As a matter of fact, we're busily looking for a big colored picture of them to hang in our bedroom. Then we can wake up every morning with a chuckle — and remember Helpmann, Ashton, de Valois . . . all of the Sadler's Wells people who made October, 1949, a month to remember for a long, long time.

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Reviewers' Stand

continued from page 8

with every tired muscle to make Important Statements. We jump higher and contract deeper and turn faster. We embrace complexity like an armor.

And then a beautiful old lady steps onto the stage of the 92nd Street "Y" and with a few simple gestures evokes all the mystery that lies still and calm beneath human movement. The lady is **Ruth St. Denis,** who fittingly opened **Walter Terry's** lecture-demonstration series on **Dance Immortals** on October 24.

Reputedly in her seventy-eighth year, Miss St. Denis is definitely NOT the kind of performer about whom one says rather patronizingly, "She must have been good in her day." She has plenty to say for the dancer of today, or any day.

True, her brief solos are compositionally not especially interesting, nor do they make imaginative use of the music. But they live! There is a colorful sense of characterization and theatrical atmosphere presented with the utmost economy of means.

Her mime is slow, smooth, and gracious. Her stage presence is humble without being servile. Her hands and face are exceedingly mobile. And above all, her dancing has soul. It is the product of an artist who has made a just and equitable peace with life, who stands neither triumphant nor subdued — but radiantly serene.

The day when a young artist can skip the inevitable growing-up period has not yet arrived. And so, although **Yuriko's** first full-length concert on October 23 at the 92nd Street "Y" was in many ways satisfying, the growing-up period still lies ahead of her.

But it should be fruitful and fairly rapid, for she has already acquired a phenomenal technique; her movement style is remarkably free of Grahamisms (she is a member of the Martha Graham Company); and in this first concert she has worked her way through most of the themes that preoccupy young dancers for a much longer time.

Yuriko is a tiny girl, but perfectly, almost aristocratically proportioned. And she is sheer steel from head to toe. Every torso impulse, every gesture, every shift in direction is backed by a whiplike strength. Consequently, her movement is sharp, clear, and honest. And it is combined with honest, if not always inventive, subject-matter.

Most derivative of her Graham-Concert background was TALE OF SEIZURE (Louis Horst), a dance of self-realization with a rather slick-looking Noguchi set, the elements of which lighted up as they were approached. There were the usual contracting and hovering movements and of course, the final moment of triumph.

Her neat little Egyptian study called SERVANT OF THE PILLARS would have earned her an "A" in Louis Horst's Modern Forms composition course. As a matter of fact, the dance sported a pleasant-sounding score by Mr. Horst.

Like most people with a mission, Yuriko saw fit to poke fun at the purposeless ones in a solo called PERPETUAL NOTIONS (Ed Herzog). It proved to be a rather heavy- handed approach to the same kind of dancer-plus-mobile situation that **Merce Cunningham** created with whimsy and compactness in his MYSTERIOUS ADVENTURE of a few seasons back.

And there was the inevitable dance of ecstacy and sheer physical exuberance. Called PAEAN (Prokofieff), it finished the program, and that it failed to finish Yuriko, too, is indeed a tribute to her endurance.

If these had constituted the entire program, we might be pessimistic, despite the high level of performance. But there were in some of the other pieces the happy signs of a style and above all, a viewpoint.

The three part SUITE (Dello Joio) while overlong, showed a definite lyric facet, especially in the solo with its bold, simple gestures and straightforward projection. It also served to introduce a dynamic little girl named **Sara Aman,** of whom we'd like to see more.

There was freshness, too, in INCIDENT, a poignant death duet against a distant background of blues music. **Yuriko,** as a woman-of-the-street who makes a last ditch effort to hang onto her man, and **Robert Cohan** as the lover who spurns her and accidentally kills her, were taut and pathetic in a hunted animal way.

The same kind of counterplay between music and stage action helped to make THIN CRY particularly touching. In this case the John Cage score was a tenuous little understatement that slipped wistfully in and out of the violent dance of utter misery.

For the time being at least, Yuriko would probably fare best with a simple emotional approach to her subject matter (as in these three dances). For the analytical or intellectual approach tends to fetter, rather than release her.

Helen Lanfer was musical director-accompanist, and Yuriko designed most of her own very simple and becoming costumes.

Doris Hering

PAGE-STONE Ballet
Pabst Theatre
Milwaukee, Wis.
October 29, 1949

Ruth Page and **Bentley Stone** are artistically alert individuals, aware of art movements and always innovators in their field. The program they are giving currently with a company of 16 young dancers on a tour of the South and Middle West is indicative of their view-point and vitality. There is imagination in the dance material and its presentation.

The program opens with DANCE OF THE HOURS, an arrangement for nine girls and three boys that establishes the company's ability.

The suite of dances that is the middle section of the program contains those that Miss Page and Mr. Stone, in their many years of touring, have found audiences liked best. That includes their ZEPHYR AND FLORA, LIEBESTOD, Mr. Stone's PUNCH-DRUNK, Miss Page's TROPIC and Walter Camryn's SETS OF THREE and VALSE CECILE. The latter is a hilarious recollection of the "HESITATION WALTZ" era danced by Ruth Page and Bentley Stone. The revived FLAPPER AND QUARTERBACK, danced by talented Janet Campbell and James Kaminski seems overdone in its broad lampooning of a period that was already as broad as caricature.

In Milwaukee, Bentley Stone's REUNION, a twenty-two minute ballet for three tireless people, was given its first performance since Jacob's Pillow. It concerns three individuals: — the poetic one (Bentley Stone), the good steady man (Walter Camryn), and the coed who must make a choice (Ruth Page) and their meeting twenty years later. The philosophic attitudes before and after, the acceptance of reality and compromises are hinted at in movements and poses whose vocabulary is balletic and modern, smooth and tortured, and invariably complex. Miss Page, Mr. Stone and Mr. Camryn all danced with the sure touch of the mature and experienced artists they are. Miss Page has rarely set for herself movements so suited to her as Stone has given her in REUNION.

The feature of the tour is BEAUTY AND THE BEAST by Ruth Page, a full-length ballet set to Tschaikovsky music culled from his various works.

Walter Camryn almost stopped the Milwaukee performance with his "Spring", a reminiscence in the suave style of yesterday's soft shoe artist. The troupe of youngsters, on varied levels of talent, was pleasant enough, with **Barbara MacMurray, Joan Ehemann** and **John Sharpe** looking particularly good.

The music, ranging from Ponchielli to commissioned scores is excellently played by **Neal Kayan** and composer **Laura Aborn.**

Ann Barzel

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LONDON

Julian Algo, choreographer attached to the Royal Opera Ballet at Stockholm, Sweden for many years, has come to England to make the first foreign ballet ever commissioned by **International Ballet.** Entitled VISIONS, this work was rehearsed on tour and had its premiere in Oxford on December 1.

The **Hindu Association of Europe** celebrated the religious festival of **Deepavali** in October with a dance festival given at Kingsway Hall, comprising Indian, Spanish, Indonesian, ballet and a professional group of 'moderns' from **Sigurd Leeder's** school. Limited staging, lighting and unhelpful music dimmed most of the effort, but the double hits of the evening were the Spanish works of **Carmona** and **Angelo Andes,** and the modern dances of **Malucha Solari,** a brilliant Chilean dancer, formerly a pupil of the Sadler's Wells school, now studying with Leeder.

Juana, a pupil of the American dancer **La Meri,** has returned to her native England and gave two highly interesting recitals of ethnic dances. This is the kind of thing our choreographers don't know exists; and an auditorium that should have been full of the inner circles of the ballet world showed four critics, three first class teachers of dance and an enthusiastic mob of dance students and dance followers of every description, plus a filling of balletomanes who got some unusual and instructive entertainment.

Frederick Ashton's next 3 act ballet for Sadler's Wells will be a new version of Delibes' SYLVIA. French artist Jean Hugo will design. **George Balanchine** will make several contributions to the repertory of Sadler's Wells in 1950; the first and most definite, his BALLET IMPERIAL.

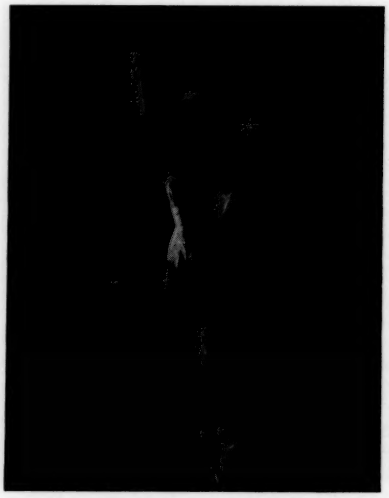
News of Sadler's Wells success in New York was splashed in the British press and even reported in the BBC's news bulletins. Particular publicity was given to **Margot Fonteyn's** triumph and balletomanes are already worrying about getting seats for the company's "welcome home" season which opens at Covent Garden December 26.

Long-term plans at Sadler's Wells envisage the building up of the present junior company into a troupe capable of touring extensively on the continent, as well as throughout Britain and the creation of yet a third company to work with the Opera at Sadler's Wells Theatre.

It is announced from Milan that **Margot Fonteyn** and **Robert Helpmann** will give a short season of ballet at La Scala in April. The Scala opera company, of some 400 members, is to appear at Covent Garden next autumn and Italians hope the entire Sadler's Wells ballet may give a season in Milan while the Italian company is in London.

Ballet Rambert's short season at the Kings Theatre, Hammersmith, drew excellent houses, partly accounted for, no doubt, by censorship trouble and press complaints over **Walter Gore's** sexy new ballet ANTONIA. **Nathalie Krassovska** appeared as guest artist in GISELLE and Tudor's GALA PERFORMANCE.

Markova and **Dolin,** currently touring in Britain, represented ballet in an All-Star Gala Performance at London's Coliseum on November 20, given to raise money for the British Equity Club.



Serge Lido

NINA VYBROUBOVA, the new etoile of the Paris Opera, who is to replace suspended Yvette Chauvire for the coming year in the opera ballet.

First child born "within the ranks" of the Sadler's Wells ballet was Christopher John, son of **Julia Farron** and **Alfred Rodrigues.** Quite a lot of cheers were heard over this event at the Met in New York. The proud father was there at the time of his son's debut.

Another ballet baby yet: **Sally Gilmour,** who went to Australia with Ballet Rambert in 1947 and stayed on to wed and stay on is the mother of a son born November 6th, his name, Simon Wynn. She is Mrs. Allen Wynn.

A bit of a flurry occurred over the

leading male role in the new Bliss-Priestly opera, THE OLYMPIANS and Tuttle Lemkow walked out. **Frank Staff** is now dancing and miming the part.

Another dance publication makes its bow early in December when a 'popular' ten cent magazine called **"Dance and Dancers"** makes its bow under the editorship of **Peter Williams,** late assistant editor of **"Ballet and Opera".**

On Friday, December 16 London's Empress Hall will present the Grand Finals of what is described as the "World's Greatest Ballroom Dancing Contest". One hundred and two dance halls in Britain have organized the heats for this contest and entries have also been received from Sweden, Finland, Holland, Denmark, Italy, Switzerland, France and Belgium. Over $2800.00 in prizes will be offered in the professional and amateur sections. **Mr. P. J. S. Richardson,** editor of the **"Dancing Times"** is a member of the organizing committee of the contest.

M. C.

★

PARIS

All precedents at the Paris Opera were smashed when a sixteen year old dancer from the second quadrille was chosen to dance a leading role which should normally have fallen to an étoile or a prémier sujet. The dancer is **Josette Clavier,** the ballet, ENTRE DEUX RONDES, based on the theme of Degas paintings coming to life in the night. The leading male dancer (and choreographer) is **Serge Lifar.** Mlle. Clavier, in the lead created by **Solange Schwarz,** danced delightfully. The opera ballet nearly went on strike, for one reason or another.

More advice from the opera ballet says that **Greta Garbo** will appear in a new ballet by Jean Cocteau and Georges Auric called PHEDRE, to be created this winter by Lifar, Garbo would mime rather than dance her role.

The Ballet des Champs Elysees opened early in November with a bill containing four welcome new works: TYL EULENSPIEGEL choreographed and danced by **Jean Babilee,** THE ARTIST AND HIS MODEL, choreographed by **Leonide Massine** on a theme by Boris Kochno, VACATION DUTIES and THE RADIO REPAIRMAN or LOVE AND FRESH WATER, both choreographed by **John Taras** on themes by Boris Kochno and Elsa Triplet. **Yvette Chauvire** danced twice with this company, and also appeared in a pas de deux by **Victor Gsovsky** with **Vladimir Skouratov.** Chauvire, incidentally, since her suspension by the Paris Opera, is planning a European tour with a small company of her own.

The Salle Vital of the International Archives of the Dance is in full winter swing. The **Jose Greco** company, en route from Scandinavian triumphs to Switzerland, stopped over long enough to appear

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WHEN ANSWERING ADS BE SURE TO MENTION DANCE MAGAZINE AND GET FAVORED ATTENTION.

at the Archives for an evening. Greco lectured on Spanish dance technic; Mme. **Therese Tugal** on the Aragones jota and **Ferdinand Reyna**, dance critic, was the M.C.

Steffa Wine appeared in two recitals of Spanish dances at the Archives and **Ernest Berk** of London presented for the first time in Paris his THE FAMILY suite and other character dances.

Juana, American dancer of ethnic dances of the East and West, appeared at both the Salle Vital and at the Theatre Hebertot. She prefaced each section of her recitals with charmingly put explanations of their ethnic content, this in French, which greatly pleased the Parisian audiences. She does not look particularly oriental in her eastern dances, but Paris received her very warmly indeed.

The 4th salon of painters and sculptors of dance was held at the Galerie Barbedienne in October. This annual event draws larger crowds every year. This year one could barely fight one's way in the door. This year I was particularly taken with the clay figures by Mme. Rezvani, herself formerly a Persian dancer. She has infused great strength and beauty into these clay figurines only eight inches high.

VERACRUZANA, a new work by **Katherine Dunham,** is the novelty, and a delightful one on the Dunham program at the Theatre de Paris. This is Dunham's third Paris season and there is no doubt she has made Paris her own. Some of the male dancing in this company should turn classic male dancers green with envy. If it doesn't I don't know why not.

G. A.

★

CHICAGO

The Ballet Russe de Monte Carlo has had a season here. Although they didn't set Chicago afire artistically, they did maintain a respectable level of adequacy with brilliance evident in individual performers and some charm in slight new offerings. We suppose the New York season can be classed as the out-of-town opening which got the company ready for the important tour ahead of it. **Mia Slavenska** danced most of the season and the established stars reaped all the usual acclaim. **Oleg Tupine,** among the newcomers, established himself immediately as a fine dancer and **Jeannette Tanen's** top level talent was discovered.

Chicago Ballet Guild's party for Ballet Russe de Monte Carlo was something Chicagoans are still talking about. Something over 500 people turned up for it, including practically everybody in the company and Chicago dancers and ex-dancers who hadn't been seen in the open for years. **Ruthanna Boris** and **Leon Danielian** convulsed the crowd by doing the Blue Bird and amplifying to full voice the sotto voce dialogue a pas de deux couple might indulge in. High point of the affair was **Alexandra Danilova** doing a Coppelia variation with extremely audible comments on what she might be thinking of the audience, the dance and anything in particular. Anyone present not previously a Danilova worshiper was converted on the spot. Other amusement at this affair was offered by Ballet Guild members who came forth with a stunt that kidded the pants off ballet criticism.

The **Page-Stone** Ballet in Milwaukee on October 29 drew a full house, a considerable portion of which had come some 130 miles from Chicago. They were rewarded by a refreshing program with the artistic vitality characteristic of **Ruth Page** and **Bentley Stone.**

The Sherman Hotel's College Inn, which has set night club entertainment fashion for several decades (see Hotel New Yorker's current show for what they started last year) has come up with THE COLLEGE INN STORY, a floor-show-musical which opened November 1. It is a fast-paced review of its own history and brings in everything it has done and that is plenty. It is a terrific show and among the most attractive and prominent features are **Phyllis Gehrig** and **Don Weismuller,** whose dancing ranges from broad takeoffs on the tango and maxixe of 1910 to sentimentally lovely pas de deux. Their lifts, developing from sudden movements which seem to be diverted falls, are very exciting. Weismuller's appearance in "Moanin' Low" is an excellent evocation of Clifton Webb. **Carmencita Romero** and her troupe in frenzied primitive rhythms reminds us that the first professional engagement of the Katherine Dunham dancers was at the College Inn. **Ward Garner** and **Frank Garner** do some 'period' tap dancing.

Inez Clavijo is producer and leading dancer of the TRIBUTE TO TWAIN, the original floor show at Mangam's Chateau. The book is based on material from Mark Twain. There is a Tom Sawyer ballet, an episode from Connecticut Yankee and a section based on Twain's Mississippi riverboat days.

Natalie Komarova is producer of the show at the newly decorated and renamed Carousel, formerly the Rio Cabana. The entertainment follows the usual

cabaret pattern. **Tito** and **Corinne** are a smart team, and these are followed by **Elissa Jane,** contortionist and **Jack Stanton,** tap dancer.

Taik Won Cho and **Sun Yong Kim** gave a program of Korean dances in the Eleventh Street Theatre on November 7 and **Margot Dayan** gave authentic Arabic dances at the Hamilton Club on October 22.

A. B.

★

SAN FRANCISCO

Here it is almost Thanksgiving (November 15) and the **Dance Masters of California** are having a picnic for their monthly get-together. The committee is serving lunch at .50 per person, which sounds to me very progressive. Yes, they are teaching new dances, too.

Josephine Booth is doing the final cutting on a movie she made for television this summer, while teaching a dance group at Mills College.

Dances of India, a short film with Sadhona Bose, a disciple of Uday Shan Kar, was given as part of an evening with the showing of the film, Light of India.

Glenna Belle Moenning has appeared in a recital at the Montgomery Theatre in San Jose; proceeds went to the Cancer Research Fund.

I recently attended a dance recital given at the Naval Hospital in Oak Knolls near Oakland, presented by **Sergei Temoff** and his group. They danced an excerpt from SNOW MAIDEN, dancing both in the auditorium and in the wards.

Madelynne Green's Festival Workshop has worked its way back home in concert after appearances down south. Her next concert of International dances will be given next month in Palo Alto.

Dancers from 24 nations, most of them recent immigrants to this country, participated in a CALIFORNIA FESTIVAL OF NATIONS at the Oakland Municipal Auditorium.

B. de B.

★

MONTREAL

Sonia Wojcikowska has given up ballet or any facsimile thereof **and says she's** glad; now settling down in Montreal to happy domesticity. Her husband, violinist Joska de Barbary, continues to be featured at Carol's Tzigane Room at the Bucharest — spiritual successor to the Samovar of late memory, known to so many professional dancers for two decades. Sonia is starting some intermittent teaching, notably at the new **Elizabeth Leese** studio.

Those reports that Sadler's Wells box offices in Canada were sold out even before the company left New York, were not quite correct, but nevertheless, advance business has created a new record in Canadian theatrical annals.

The Minute Opera Company proved the event of the fall season. On the lines of the enterprising Lemonade Opera in New York City, the company was also a great success with short and unusual operas in reduced form, sung to two piano accompaniment. Founded and conducted by Dance Magazine's Canadian contributing editor, **Francis A. Coleman,** the first production featured Monteverdi's LE COMBAT DE TANCRED ET CLORINDE, after a poem by Tasso, the same poem which was the inspiration for William Dollar's ballet, LE COMBAT, for Ballets de Paris. In the Montreal company, the original score was used, with singers in evening dress on either side of the stage. **Francoise Sullivan,** a local dancer who has worked with leading American exponents of modern dance, was responsible for the striking choreography and also she danced a principal role.

F. A. C.

★

MEXICO CITY

On November 8 a new ballet company made its debut at the Iris Theatre. Director and choreographer is Mme. **Nelsy Dambre de Andre,** formerly of the Paris Opera Ballet and the group appeared under her name. It is a mistake, however, to call it a ballet company, as the performance was little more than a recital by the pupils of Mme. de Andre's school. There were, however, a few promising dancers in the ensemble including **Lupe Serrano,** (who last season appeared with **Ballet Alicia Alonso**), **Nelly Happee** and **Laura Urdapilleta.**

Ballet Waldeen was seen on half of a program given November 4 by the symphony orchestra in memory of Silvestre Revueltas.

On November 30 native Mexican dancer **Sergio Franco** appeared with his company, called **Bailarines Mexicanos,** on the concert series at Monterey. Franco first made a name in Latin America dancing solo adaptations of native ethnic dances. More recently he has been training his own group and the repertory includes prehispanic, colonial and modern Mexican dances. They will tour Guadalajara and San Luis Potosi. In January they leave for Central America and in the fall of 1950 **they expect to appear in New York City.**

P. F. R.

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via the grapevine

(continued from page 11)

or passing through Chicago, are invited to drop into the unofficial, but friendly public library operated by **Senia Solomonoff** on Randolph Street, where they can sit down, talk, rest or browse among the collection of dance periodicals and books which Mr. Solomonoff keeps for such purpose.

•

Spanish dancer **Margarita Torres** of San Francisco, who has been studying and visiting in the East for a half year returns home to California for Christmas after a final, intimate recital given under the auspices of the Town Topics Club on December 14 at Wanamaker's Recital Hall. Miss Torres has also appeared in recital for a United Nations audience in Washington, D. C.

•

Just an "ordinary guy", the first of that ilk ever to get a crack at the **WNYC Ballet Time** program Saturday evenings at six, was Mr. Joel Wickman, an "ordinary guy" who wrote to m.c. Hope Sheridan several weeks ago after hearing one of her delightful programs to say that she was crazy. Miss Sheridan retaliated by inviting him to step up to the mike. Their joint appearance on November 12 made one of the brightest programs ever to come over Ballet Time.

•

The **1950 Annual Folk Dance Festival,** usually held in St. Louis, will be held there again in April, 1950, to be exact, on the 12-15 inclusive. Folk dance fans can obtain information by writing M. J. Pickering, room 625, 706 Chestnut Street, St. Louis 1, Mo.

•

Jack Cole's first appearance on a musical comedy stage in New York since early in the 1940's will take place when the revue ALIVE AND KICKING reaches Broadway on December 28. He appears with the group and is also choreographer for the show.

•

On Wednesday November 23rd a concert and ball were given by a Russian Orthodox Committee for the Relief of Displaced Persons. Dances for the concert were arranged by **Yurek Lazowski, Jan Hoyer, Boris Romanoff** and **Olga Tarassova.** Dancers who appeared were **Audrey Keane, Peggy Smithers** and **Alfred Corvino** (all soloists in the Met ballet) also **Ann Capozzi, Kay Wehe** and **Matthew Vittucci,** also of the Met ballet, **Nicolas Orloff,** Ballet Theatre soloist, **Grant Mouradoff, Elena Karina** and pupils of the schools of Natalie Branitzka and Olga Tarassova.

•

The Australian company of ANNIE GET YOUR GUN has been going great guns for two whole years and are scheduled to run another year in that part of the world. **Carl Randall,** who arranged the dances for the Australian version of ANNIE, also appears in it. American dancer **Beth Dean** of California, who dances the lead has undertaken a serious study of the dances of the aborigines of Australia during the time she has spent there, and assisted by the Australian government's Department of the Interior, individuals in local universities and a number of anthropologissts, has in preparation a concert of dances based upon the Australian aboriginal, which she will give late in 1950 both in Australia and later in the United States.

The ANNIE GET YOUR GUN is appearing in Wellington, New Zeland from September-December, 1949, then will return to Australia.

•

The **San Francisco Ballet Guild** will present the **San Francisco Ballet,** under the direction of **Lew** and **Willam Christensen** in the complete ballet CASSE NOISETTE (The Nutcracker) on December 26. On the same program is listed Willam Christensen's ballet DOCTOR PANTALONE. Leading dancers listed are **Jocelyn Vollmar, Celina Cummings, Joan Vickers, Rosalie Prosch, Roland Vasquez, Jimmy Hicks.**

•

IN THE SCHOOLS: NEW YORK CITY

The opening of DANCE CIRCLE by **Tony Matthews** on January 3, 1950 was announced in our last issue, as having a large and impressive faculty. This faculty has since then been augmented by a few more names. **Iris Mabry** is to teach modern dance, **Ralph Gilbert,** dance composition and **Chris Volkoff,** ballet. DANCE CIRCLE's bow will be preceded by a gala party to be given at the studios by Tony Matthews on December 28.

Joseph Levinoff, in addition to the regular classes in his curriculum, will give special work for teachers, and will arrange dances for professional use.

The first of monthly symposia held at the **Matti Haim** School of Dance and Interrelated Arts was held November 20th. The date of December meeting can be obtained by writing Miss Haim. Auditions are being held during December at this school for scholarships in the Dance Workshop. Application should be made directly to Miss Haim.

The **Swoboda School** is another ballet school (the first was School of American Ballet, which installed Janet Collins) to broaden its curriculum to include modern dance. Miss **Anna Sokolow,** choreographer of such recent theatrical pieces as STREET SCENE, REGINA, etc., will teach Friday mornings at 10:30 at the Swoboda School.

Tatiana Semenova, faculty member of the School of Dance Arts, has left for Baton Rouge, La. to train a ballet group which will appear in a Spring festival in

conjunction with the Baton Rouge Symphony orchestra. During her absence from the school, **Marianna de Bayser** will appear as guest teacher.

Boris Novikoff's SNOWFLAKE ballet will be presented at the Central Opera House in this city on February 11th, with members of the Russian-American Ballet school participating.

•

IN THE SCHOOLS: ELSEWHERE

The **American School of Dance,** under the general direction of **Eugene Loring,** opened its doors for a first season of 1940-50 in Hollywood, California with an impressive faculty and curriculum. The faculty is headed by Mr. Loring, and lists **Trudi Schoop, Mary Clare Sale, Barbara Bailey** and **Ernest Flatt.** Guest teachers listed for the first year are **Frederic Franklin, Margaret Craske, William Christensen, Viola Essen** and **Devi Dja.** Two scholarships are given annually by the school. They are **Ballet Theatre** scholarships, established by **Lucia Chase,** open to young men between the ages of 13 and 18, and the American School of Dance fellowship open to anyone, of whatever sex, between the ages of 15-21.

Modern dancer **Tashamira** has joined the faculty of the **Ballet Academy** in Forest Hills, N. Y.

Mariluz Carmona de Mermelstein is the directing force behind the creation and establishment of the Art Institute in Long Beach, N. Y. which opened its doors last month with a dance faculty consisting of **Martha Manners** in ballet, **Josefina Garcia** in ethnic dances and **Rudolfo D'Avalos** in ballroom dances.

•

HOLLYWOOD COUNCIL LAUNCHES NOTABLE PROGRAM

A dance division was merged with the Council of Arts, Sciences and Professions on November 6 in Hollywood at the Don Martin studio. At this first membership meeting, an audience of hundreds of dancers heard **Lester Horton,** and messages from many other distinguished dancers and choreographers who are ready to throw in their weight on the side of the council. There were messages from **Carmelita Maracci, Jerome Robbins, Paul Draper, Helen Tamiris, Jane Dudley, etc.**

A permanent executive committee of some 28 local dancers was nominated to hold office and four committees were formed to carry out an 8 point program, as follows:

1) To hold forums, seminars, 'Meet Choreographers' series, lecture-demonstrations, etc.
2) Presentation of local and national dance artists;
3) To seek representation on local civic art, music and theatre commission.
4) To sponsor a county, state and national legislative program (such as a fine arts bill, establishment of a High School of Performing Arts, establishment of a civic ballet, etc.)
5) Work with existing educational institutions;
6) Work within arts, sciences and professions council (collaboration with musicians, composers, etc.
7) Work for an annual dance festival;
8) Establishment of dance critic on local papers.

Here is a program heartily endorsed by the DANCE MAGAZINE and recommended to individuals of courage everywhere. This should not be limited to one corner in California.

The November 6th meeting ended with a resolution to sponsor, as its first official activity, a dance recital in January.

•

EVENTS TO COME

The celebration of the 200th anniversary of the founding of the Haitian Republic is being celebrated in Port-au-Prince in December with a giant International Exposition. Dancer **Jean Leon Destine** has been invited by the Haitian government to appear as leading dancer and to stage group dances with native dancers as ensemble.

The **Boston Dance Theatre,** directed by **Jan Veen,** announces its first **Dance Theatre series for 1949-50,** an auspicious beginning with such stellar performers as **Wasantha Wana Singh** — November 29th; **Myra Kinch,** on January 6, 1950
Mark Ryder and **Emily Frankel** — January 24
Pola Nirenska (American debut) — Feb. 16
Pauline Koner & Company (date not set)
Jan Veen and company, with **Adele Hooper** and **Stanley Herbertt** — April 14, and
The **Jan Veen Studio Workshop** — May 16.

•

Choreographers Workshop sponsors two programs in January, the first on the 28th at the Hunter Playhouse an all-**Iris Mabry** concert, originally scheduled for December 6. This will be Miss Mabry's first appearance in America since her European tour. Her group work, COUNTERPOINT and one new group work, as well as a number of solos will be shown.

The concert of the 29th at the Hunter Playhouse will offer new works by **Lydia Joel** (untitled at time of going to press) by **Nina Fonaroff, Valerie Bettis** and **Pauline Koner. Lydia Joel's** untitled opus is danced to the Beethoven Sonata no. 101, costumed by Jana Czernitskaya, with decors by Edwin Wittstein. The choreographer is a former pupil of **Hanya Holm,** and for many years taught modern dance at Southern Methodist University in Dallas, Texas, toured the Southwest with her own concert group; she is presently an Associate Editor of **DANCE Magazine.** The cast of this work includes **Jean Parson, Doris Ebener, Jana Czernitzkaya, Rita Chazen** and **Tony Matthews.**

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Hearty Holiday Greetings

to Dance Magazine

from a Friend

January 29th concert are **Nina Fonaroff's** new work, MASQUES, which has its premiere at the Juilliard School of Music in November (see January, 1950 issue of DANCE Magazine for review thereof), a ballet by **Valerie Bettis** entitled THE WONDERFUL MANDARIN, with a score and story by Bela Bartok, and an untitled work by **Pauline Koner.**

February, 1950 will see the start of a new series of **"Evenings at the Ballet"** at the High School of Commerce Auditorium in San Francisco, to be sponsored and given by the **San Francisco Ballet.**

David Garney, mime, will make his New York debut at the Studio Theatre in two performances in January, the 1st and 8th.

•

RECENT EVENTS

A group of 30 young Austrian students arrived in this country November 15 on a 7-month, 2-way cultural mission. They will visit colleges and universities from coast to coast to demonstrate the cultural life of their native Austria as exemplified in the traditional dances and folk music. The colorful costumes worn by the group, on loan from their government, are authentic. Leader of the tour is Dr. Oskar F. Bock, a lecturer at the University of Vienna. New York had a glimpse of the group when they appeared on November 17 and 20 at the High School of Needle Trades. The group includes one ballet dancer, **Sieglinde Zamponi.**

•

ON THE CAMPUS

U. OF WISCONSIN

The Senior Orchesis group on this campus is experimenting this year with small groups which will work individually on dance studies of a varied nature for incorporated programs. In previous years the policy has alternated between large musical productions and lecture-demonstrations, alternately. Currently, one of the groups is working on a lecture-demonstration to be given by the group in nearby local centers, with the theme: force in time-space as the core of movement.

MILLS COLLEGE

The fall semester here has been extremely active. Plans are complete for the tour in Southern California in December by a concert group of the dance division. The dancers are **Patricia George, Deborah Choate, Millicent Cooke** and **Pat Stockton. Shirley Wimmer,** chairman of the Dance Department at Mills, will appear in a lecture-concert, with members of the group. This will be presented at the City College of San Francisco, the Museum of Art and other spots in the Bay area. The Dance Department is planning to make these appearances frequent.

On January 20th, **Elizabeth Stevenson** will present her graduate dance concert, based on Marlowe's DR. FAUSTUS.

•

news of . . . teachers schools associations

THE **London Civic Ballet Theatre** of London, Ontario, Canada, **Marian** and **Richard Errington,** directors, gave performances on November 12 and 25 in St. Thomas and Stratford. On December 1 they are to appear with London's Promenade Symphony Orchestra. Feature of the program is DUDE RANCH, a western ballet choreographed by the Erringtons to an original score by Neil McKay.

Globe-trotting **Gladys Hight** leaves on December 3 for more adventures. She was one of the few white women ever to undertake central Africa all alone; this she did in 1948. This time she has visas for Java, India, Indonesia, Siam, Cambodia, Burma, Australia and New Zealand. She will combine teaching with her sight seeing and research in Eastern dances. Courses are already set at the **Lorraine Norton** school in Sydney, Australia, and the **Lily Stevens** school in Aukland, New Zealand.

Florence Kope, former professional dancer, is now teaching in the **Jessie Pocock** school in Winnetka, Ill.

Ann Barzel is teaching the advanced ballet classes in the **Adele Artinian** school in Milwaukee.

The **Chicago Dance Council's** all-day dance symposium at the **University of Chicago** on November 19 had classes in modern dances by **Frances Allis,** rhythms by **Delia Hussey** and ballroom dances by **Edith Ballwebber.**

★

The November 6 all-day meeting of the **Chicago National Association of Dancing Masters** featured a faculty consisting of **Marjorie Duckett, Harry Hemphill, Edythe Rayspis, Irene Marie Weed, Bernardine Bayere** and **Howard Schultz.**

Election of officers held November 27 by the **Dance Educators of America** resulted in the election of the following:

Recent conclave of the CNADM brought together a unique group, that of present and past presidents of the group, all present and accounted for. Seated, Edna Christensen, president of CNADM from 1947 —; Ermie Schultz, 1945-47. Standing, l. to r. are Thomas Birchler (1928-31), William Ashton (1919), Thomas Sheehy (1921-24), Leo Kehl (1932-35) and '41-'42), Pearl Allen (1920 and 1936-39).

Aennchen	President
Margaret Burton Insle,	1st V. Pres.
Bea Christie	2nd V. Pres.
Jules Stone	3rd V. Pres.
Thomas E. Parson	Sec.-Treas.
Frank Howell	Sergeant-at-Arms

The next meeting of the **D.E.A.** to be held at the Waldorf-Astoria Hotel in New York City takes place **January 15, 1950.**

The **Dance Masters of Ohio,** affiliated club #16 of D.M.A., held a meeting at the home of Mr. and Mrs. **William Brown** in Warren, Ohio on November 20, at which a discussion on baton terminology, conducted by **Bill Cassidy,** was prominent. **Clement Browne** is the president of this club. The next meeting and normal school of the club will be held at the Deshler-Wallick Hotel in Columbus, Ohio in January, 1950.

Plans are made by the **Louisiana Association of Dancing Masters** for a Christmas convention to be held December 27, 28 and 29 at the Jung Hotel, New Orleans, La. The first all-day meeting of the 1949-50 season of this club took place October 30 at the Jung Hotel. An interesting program was rounded out with classes taught by **Margaret Martin** (children's dances), **Margaret Jackson** (ballet polka) and **Margaret Benson Hall** (ballet dances).

The **Dance Masters of Michigan,** affiliated club #4 of D. M. A., held its Fall 1949 normal school at the Sheraton Hotel in Detroit, Michigan on November 20.

An interesting and outstanding faculcomposed of the following appeared: **Don LeBlanc** (ballroom), **Johnny Sager** (tap), **Violette Armand** (character), **Enid Ricardeau** (ballet), **Marjorie Russell** (contemporary ballet), **Theodore J. Smith** (Cecchetti technic). The Michigan club is justly proud of the progress made in the teaching of the Cecchetti method since October, 1939 when it was first introduced here. The Cecchetti Committee of the club gave examinations in this system on November 14, 15 and 16 in Detroit.

Newly elected officers of the Michigan

Scholarship winners in the annual competition at the Edna McRae School, Chicago. L. to R. Valerie River, Barbara Atkins, Diane Schmekebier, Frank Derbas, Carol Laraia, Leslie Monroe and Dido Sayer.

*

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*

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Club for 1950 are **Floyd Zimmerman,** president, **Theodore J. Smith,** 1st v. president, **Gertrude Edwards Jory,** 2nd v. pres., **Jane Caryl Muffat,** secretary and **Joseph Berlin,** treasurer. Board members are **Sylvia Hamer,** retiring president, **Leona Lucas, Florence S. Young** and **Enid Ricardeau.**

★

CANADIAN DANCE TEACHER'S ASSOCIATION

A group of Canadian teachers who have been working tirelessly for months toward the formation of a dance teachers' organization in Canada have successfully initiated a group to be called CANADIAN DANCE TEACHERS' ASSOCIATION. This group had its first official meeting at the **Mildred Wickson** school in Toronto on October 23; it was attended by over fifty teachers from fifteen Canadian cities.

The officers of the group are **Mildred Wickson,** president, **Richard Errington,** v. president, **Jean Crawford,** secretary and **Bernadette Carpenter,** treasurer. Those elected to the executive committee were: **Doreen Groom, Betty Oliphant, Phyllis Hancock.** The following were elected to represent the association in connection with future, probable ballet festivals: **Patricia Brown, Marion Errington, Betty Oliphant.**

Ninette de Valois taught a class for this group at the time of the visit of Sadler's Wells in Toronto.

The aims of the organization are: to encourage friendly relationships among teachers, to promote free exchange of ideas, to insist on a high stand of ethics in the teaching of dancing, to improve the fields of opportunity for both amateur and professional dancers in Canada.

All good luck and best wishes to this newest entree to the field of dance teachers' organizations from similar organizations in the United States.

★

The Great Maharam Weds. Here is the happy couple: Joseph Maharam and Roslyn Silverman. He is the head of the nationally known fabric firm, MAHARAM'S. They were wed in New York City on October 23rd and honeymooned in Mexico.

Members of the London (Ontario, Canada) Civic Ballet line up on the occasion of the visit of Leon Danielian during the tour of Ballet Russe de Monte Carlo, of which he is leading dancer. Mr. Danielian coached the group for a performance of Les Sylphides. The group appears regularly in London and other Canadian cities, and also with the London Civic Symphony. In the front row from L. to R. are Doreen Murphy, John Cant, Ron Graham, Maxine Stewardson; 2nd row, seated from L. to R. are Gertrude Mercer, Colleen Kenney, Jean Allison, Richard Errington (director of the company), Leon Danielian, Marion Errington (choreographer), Faye Hickson, Glenna Jones, Marion McLeod; back row, standing L. to R. are Patsy Ellen Steele, Joanne Pegg, Catherine Cave, Marilyn Harvey, Nora Gibbons, Pauline Galbraith, Lillian Marleau and Lorraine Lambert.

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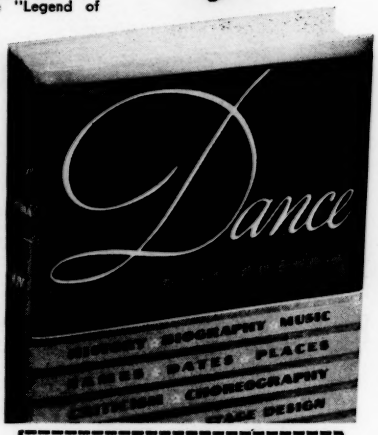

HERE IS A PARTIAL TABLE OF CONTENTS FOR THIS AMAZING VOLUME

The American Ballet
American Indian Dancing
Argentina
Ballet In Australia
Ballet In America
Ballet International
Balletomania In Russia
Balletomania In America
Ballet Theatre
Ballet Russe de Monte Carlo
Character Dance
Notes On Choreography
Dancers Contracts
Dance Criticism
Dance Project WPA
Dance As Therapy
Danish Royal Ballet
Design For Theatrical Dance
Ethnologic Dance
Eukinetics
Folk Dancing In America
Hindu Dance
Dance In Holland
Hula
Iconography of the Dance
Laban Dance Notation System
Modern Dance
Ballet In Motion Pictures
Opera Ballet
Oriental Dance
Dance In Palestine
Peruvian Theatre Dance
Amateur Dance Photography
Dance In Physical Education
Primitive African Dance
Publicity To The Dance
Sadler's Wells Ballet
History Of Social Dancing
Sociology Of The Dance
Spanish Dance
Swedish Ballet
Symphonic Ballet
History Of Tap
Teaching Of Dancing In U.S.A.
Television Dance
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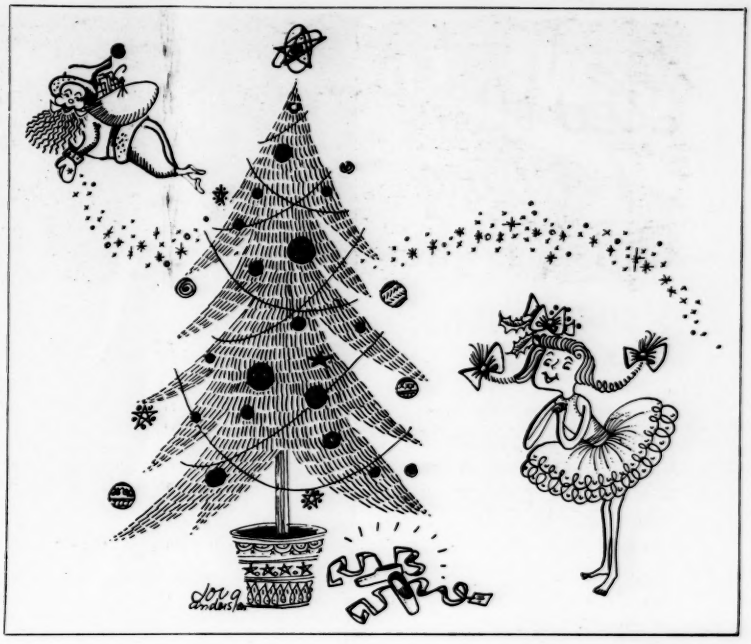

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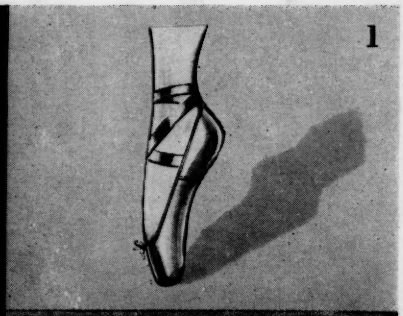

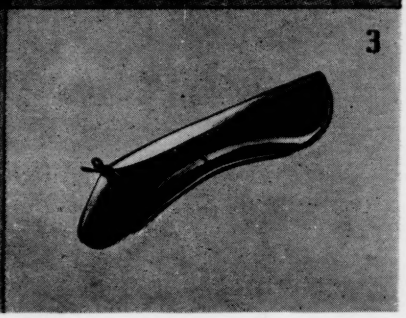

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